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ABSTRACT

England's non-profit School Works project was initiated to respond to the challenges of updating school infrastructure by showing the links between design and education, producing beautiful schools which further learning, and working in new ways with new partnerships. The first part of this "toolkit" guide explains the thinking behind the School Works approach and what it has to offer. The second part discusses how to set up a participatory process step by step from the questions that need to be considered and the focus a school's project might take to the techniques schools can use to get everyone involved. It also refers to the School Works' experience at Kingsdale School in London. The third part explains how to select an architect and gives a broad outline of the processes involved in implementing a building project. (EV)

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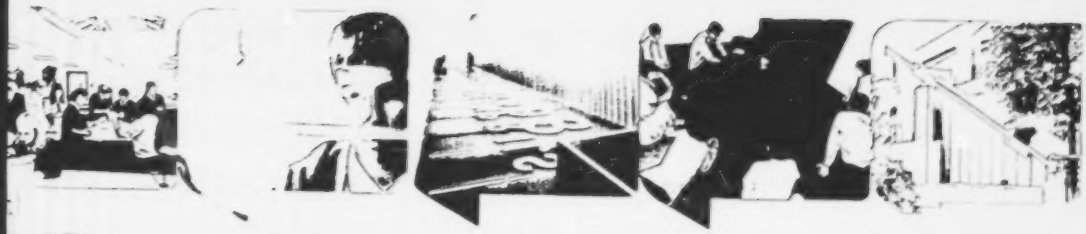

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SCHOOL WORKS TOOL KIT

School Works Tool Kit

Prepared by Jane Seymour with Hilary Cottam,
Grace Comely, Barbara Annesley and Sanjiv Lingayah

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Science Class, Rydal School, Colwyn Bay, Colwyn
Foulkes & Partners. Photo: Nick Hufton / VIEW

Measurement workshop, George Green School
Photo: Marcus Rose

Kolhaus Building. Photo: DRMM

Discussion, Kingsdale. Photo: Marcus Rose

Jewish School, Berlin. Zvi Hecker. Photo: Hélène Binet

Back: left to right

View through one desk to another. Lucy Liu's Office,
Hong Kong. Photo: Tonkin

Workshop, Kingsdale. Photo: Marcus Rose

Jewish School, Berlin. Zvi Hecker. Photo: Hélène Binet

Conducting surveys, Waverley School.
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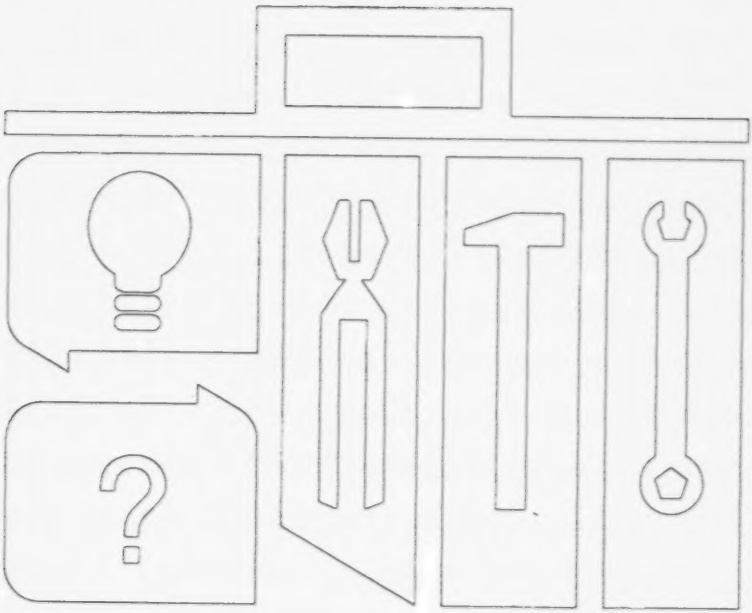
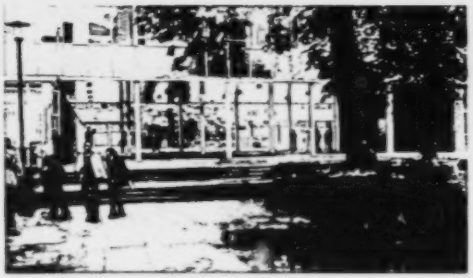
Couch and Window, Saltroom



3. SCHOOL WORKS TOOL KIT

THE BACKGROUND TO SCHOOL WORKS AND THE KINGSDALE EXPERIENCE



Kingsdale Entrance, before. Photo: Paul Ratigan

School Works asks how we might build, renovate and use school buildings in ways which raise educational achievement and support a culture of lifelong learning in local communities.

It represents an innovative approach to these issues, asking how the 'hard' infrastructure of school buildings can be linked to the 'soft' infrastructure which surrounds them: patterns of use, perceptions of the built environment, motivation, culture and ethos. School Works operates by bringing together architects, educationalists and those who use schools every day: participation is at the heart of the project approach.

After the war a new school was finished every day between 1950 and 1970, and over 50 per cent of architects were involved in public sector building. There was a vision of education for all.

Today, at the start of a new century, it is a very different story. Our school children inhabit many of those same buildings, which are now found in a dilapidated, uncared-for state. The best British architects are more likely to be found building restaurants and private homes than schools. The educational agenda is radically different.

Whilst it might be hard to prove scientifically, we all know that the environments we live and work in affect us. A beautiful space can inspire and motivate, an ugly one can depress – it becomes a place we avoid. Why then do we not care more about the state of our secondary schools? Within existing resources, School Works argues that it is possible to construct beautiful places where secondary school children feel cherished, important, able and encouraged to succeed.

School Works set out to explore these issues. Workshops were carried out in a number of schools to explore the connection between the built environment, learning and the organisation of the school day. Working with students and staff we looked at a number of common recurring themes: why are school toilets always in such a state; why don't girls have a space to call their own in the playground; what are the solutions to the problems with lockers?

We also began to work at a deeper level, exploring the way the school building is itself a hidden form of curriculum. We asked why the school day essentially still operates in the manner of the 19th century, presenting a rigid timetable and spatial pressures at certain times of the day and leaving important resources abandoned at other times and for long periods during the school holidays? Most importantly, we asked why decisions regarding capital investment and the design of secondary schools are so often taken without reference to the wider educational agenda.

Kingsdale Entrance, after. Image: De Rijke Marsh Morgan

We published the findings of our work in a small pamphlet and sent it to every secondary school in England. This was the beginning of a larger debate. The issues we were raising were those of concern to many in the educational and design worlds. We were allocated funding by the DfES to try out a different approach to school design with a partner school: our 'provocative project' was born.

We chose Kingsdale School, Southwark, as our partner school. A large mixed, comprehensive school, 60 per cent of its students are eligible for free school meals, 28 per cent are on the special educational needs register and 24 per cent come from homes where English is not the first language. At the start of the project, Kingsdale was on OFSTED special measures and thus could not hope to receive capital funding under the established regime. The school, constructed in the 1950s and once beautiful, was however in a severe state of disrepair. The new headteacher asked how he could turn around a school where many of the classrooms were not fit to teach in, where the disrepair of the toilets encouraged truancy and where the general state of the environment at once mirrored and reinforced the low morale of students and staff.

With our interdisciplinary team which included the architects, an educational psychologist, educational policy researcher, engineer, construction manager and performing artist, School Works developed a three-step process in partnership with Kingsdale students, staff, parents and governors. The process itself added value, regenerating a belief in the future of the school – just one important step in the school's success in coming off special measures in 1999. The material and ideas produced ensured that the architects dRMM, chosen through the School Works competition, could produce designs of the highest quality. We believe the success of the project is reflected in the DfES's decision to allocate £7.5 million to implement the designs and educational proposals developed.

School Works was designed as a national initiative and this toolkit shares our approach. We have included practical guidance on the selection of architects, and the design and implementation of a participatory process. We believe our approach can be adapted to suit the particular vision and scale of a building project in any school. We hope that reading this handbook will inspire you to involve your school community in making your school a cherished place of educational excellence. School Works is still very much a work in progress and we would love to hear your results. Please email us with any comments or queries on **mail@school-works.org**

Hilary Cottam, Director

Ventana Vista Elementary School interior. Tucson, Arizona. Photo: Timothy Hursley

INTRODUCTION

Since 1997 the government has put in place an ambitious schools capital programme to tackle the backlog of repairs and under-investment that have built up over the past two decades. Education policy has continued to emphasise raising standards while creating a new focus on lifelong learning. At the same time our changing society and workplaces are generating new educational challenges to which secondary schools must respond and adapt. Against this background the School Works project was set up to respond to all these challenges by:

- Showing the links between design and education
- Producing beautiful schools which further learning
- Working in new ways, with new partnerships

The first part of this toolkit explains the thinking behind the School Works approach and what it has to offer. If you want to get started on your participatory process, you can move straight to the second part: the tools to help you get your design project up and running. In the second part we discuss how to set up a participatory process step by step, from the questions and focus your project might take to the techniques you can use to get everyone involved. We also refer to our practical experience at Kingsdale School. In the third part, we explain how to select an architect and give a broad outline of the processes involved in implementing a building project. The fold-out inside front cover is designed to guide you through the handbook, and the inside back cover gives answers to some of the questions you might ask.

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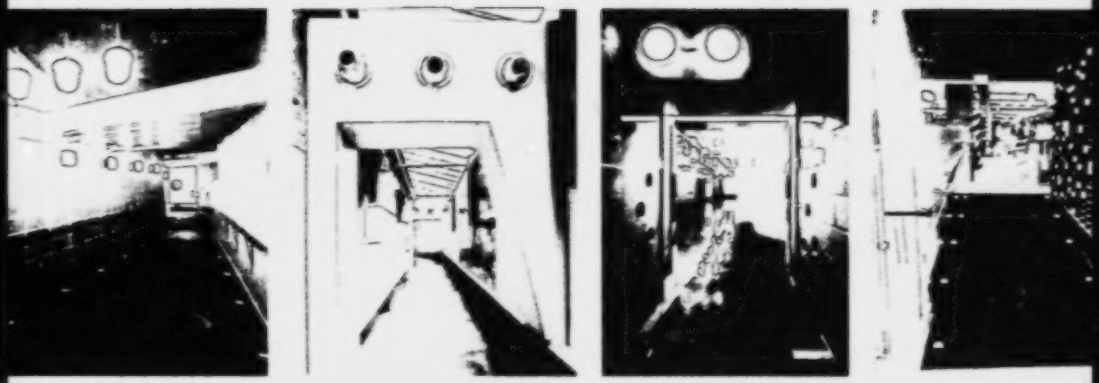


Corridor details. Science Museum. London. Photo: Ben Kelly Design and Michael Mack.

PART ONE
THE SCHOOL WORKS APPROACH

The School Works approach has five key elements:

1. Participation

2. Architecture

3. Education

4. Smart spending

5. A holistic vision

Benefits of participation

School Works and other participatory projects have shown the wide ranging, tangible benefits to be gained by involving people in shaping their local surroundings. These benefits include:

✿ **Better decisions and outcomes**

Stakeholders, that is all the people who use the school (or have an interest in it), will be the best source of knowledge and wisdom about how the current school systems and design work. If this knowledge is gathered and used, better decisions will be made as to how the school might be used or improved.

A participatory process creates "thinking space" for plans to be discussed thoroughly and refined before adoption. Different ideas can be mulled over and returned to at different stages of development.

✿ **Additional skills**

School staff and students will bring important skills and resources to the process. Making the most of stakeholders' skills is crucial if the project is to fulfil people's dreams and expectations. Everyone will also gain new skills.

✿ **Improved communication with outside professionals**

Working closely with the project's stakeholders helps the outside professionals, such as the architects and planners, to understand better the communities they are working for. It helps them to work more effectively and provide a better result for the school.

✿ **Faster development**

If staff and students understand what options are realistically available, they are more likely to take the project seriously and think positively about it. Creating a design together means that everyone has an interest in making it work once implemented and in the future. The resulting consensus can make the process of implementation and construction progress more quickly.

✿ **Fit for purpose**

School Works aims to produce places teachers want to teach in and which allow them to meet the demands of the national curriculum. It is also easier to tune and refine an environment to cater for people's changing requirements if they have been consulted thoroughly on their needs in the first place.

✿ **Cultural changes**

In schools which have used a participatory approach, student behaviour can improve and an increasing sense of school pride has developed. Buildings are owned by the users, vandalism is reduced and maintenance costs can also be reduced. This increases the project's sustainability.

✿ **Easier fundraising**

An increasing number of grant-making organisations look for evidence of stakeholder involvement in decision-making before handing out financial assistance. They know that participation will mean their money is spent more effectively.

✿ **Better education**

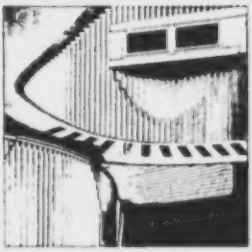
The sum of all these benefits is to provide a better learning environment to enable staff and students to achieve their potential.

1.1 PARTICIPATION

Whether you are looking to initiate major building works or refurbish your storage systems, School Works is all about participation: it involves the people who learn and work every day in your school in the decisions that will affect the school building and its design and maintenance.

Participation differs to the more commonplace consultation approach. The initial ideas and issues are generated by the school community, as opposed to the community being asked for their reactions to a preconceived design or agenda. Be prepared to be surprised! Sharing aspirations gives people a sense of purpose, and working together in this way, agreeing priorities and making progress, creates a sense of community. It is a democratic approach that will give the project credibility amongst users and the wider community. This need not be time consuming or expensive but it will have beneficial results for your school — results which go beyond better design into the whole way your school functions.

To make participation work, School Works has developed a simple three-step process that is designed to provoke debate, explore the issues and build consensus on a design brief, and which is both educational and fun. In Part Two we show you how the process can be set up, step by step.



Jewish School, Berlin, Zvi Hecker. Photos: Hélène Binet

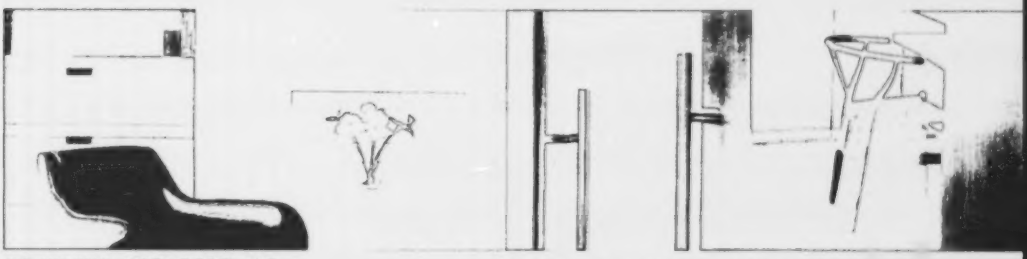
1.2 DESIGN AND THE ROLE OF THE ARCHITECT

School Works was designed as a partnership between educationalists, schools and design professionals. Participation is not just a learning process for those from the school community. Design and education professionals involved in the project are required to listen and to learn from those who use the school, and to share, rather than impose, their expertise.

School Works acknowledges that resources for secondary schools are limited but attention to good design and detail need not cost more and can, in the long run, be more efficient and effective, resulting in lower maintenance costs. For example, the choice of materials which are resistant to wear and tear, or the inclusion of simple design details can reduce utility bills. Equally importantly, good design provides an inspirational and comfortable environment that can result in more effective learning.

School Works believes that engaging an architect is an essential investment for any building design project. They will ensure you get best value for your money, and they will focus on beauty and inspiration as well as providing a design that meets your school's needs. From small scale improvements to new construction, from Private Finance Initiatives to traditional building projects, good architects will have the experience, imagination and creativity to produce innovative solutions.

Engaging a good architect need not be complicated: Section 3.1 shows you how.



13. SCHOOL WORKS TOOL KIT

Details matter. Photos: l–r Richard Glover / Nick Hufton / Chris Gascoigne / VIEW

Science Class. Rydal School, Colwyn Bay. Colwyn Foulkes & Partners. Photo: Nick Hufton / VIEW

1.3 THE EDUCATIONAL AGENDA

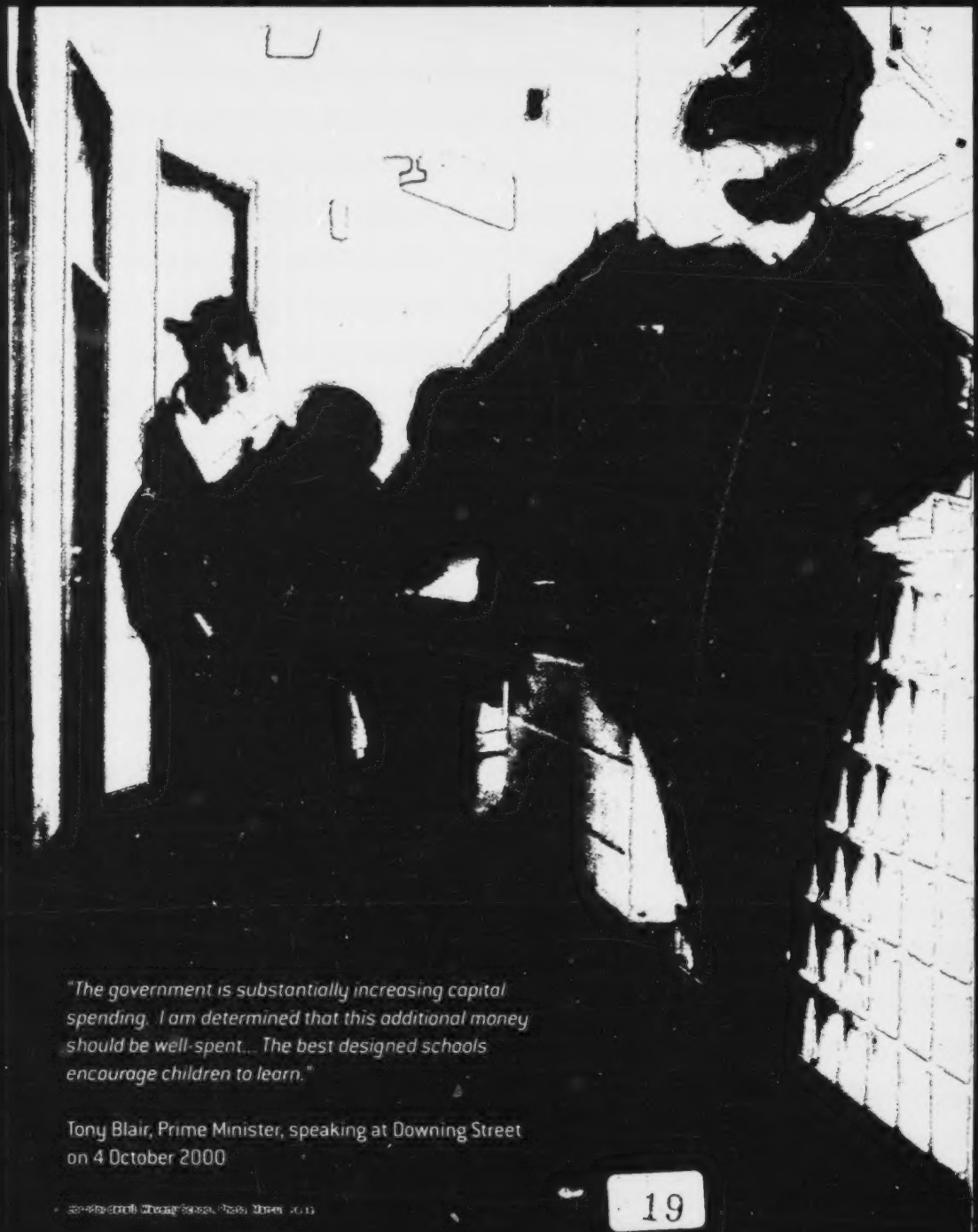
Society is changing, as are our ideas about education. This requires us to think differently about the design of schools. Not only are many of our schools run-down and depressing places, they also reflect and encourage a particular approach to learning and an organisational ethos which is increasingly out of step with the communities which surround them.

In the world beyond the school gates, students are surrounded by modern technology that enables them to access the images, sounds and text that interest them, at their own pace. The workplace is also changing. Management structures are flatter, working arrangements are more flexible, and there is a greater emphasis on team work. The labour market is more dynamic and school leavers will need to be able to adapt and change as new industries emerge and old ones fade away.

In addition, old family structures and institutions are breaking down, and new ones are emerging. People are increasingly concentrated in large urban areas. Society is increasingly diverse and individualised. Therefore, society's demands on schools and our education system are shifting, fuelled by new technologies and new ideas about lifelong learning. Consequently, families, businesses and communities are already beginning to play a new role in organising learning as the skills and attributes people need to thrive change.

All these changes have important implications for schools. The organisation, approach and content of learning all need to change if schools are to prepare students for the world of the 21st century. The curriculum needs to develop a different set of skills. Teachers need to continue to move from simply imparting knowledge towards facilitating learning. Schools need to be at the centre of a shift towards lifelong learning, by opening their doors to the whole community, including people of different ages from different cultures and with different abilities, and by recognising that learning takes place in sites other than the classroom, as well as improving their own sites as centres of educational excellence.

School Works argues that the ways in which schools are designed, procured and built must evolve alongside changes in the content and process of schooling. The buildings we design today must both help and inspire teachers and students to meet their needs now and be adaptable for tomorrow. It also argues that design alone will not solve all the problems in a school, but that these changes must be developed and implemented in tandem with 'soft' interventions, tackling cultural, educational and organisational issues.



"The government is substantially increasing capital spending. I am determined that this additional money should be well-spent... The best designed schools encourage children to learn."

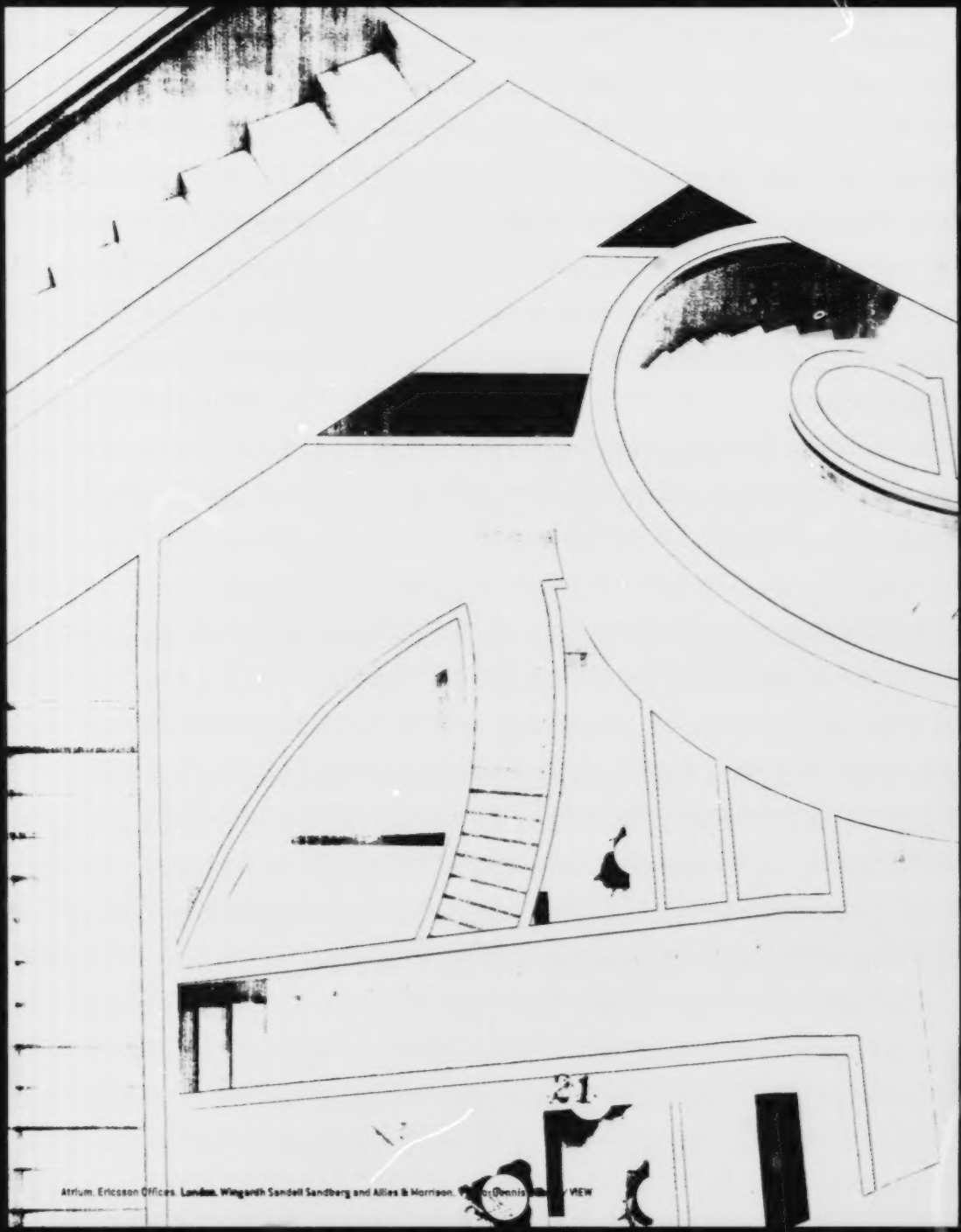
Tony Blair, Prime Minister, speaking at Downing Street on 4 October 2000

1.4 SMART SPENDING

Smart spending is at the heart of the School Works project: the conviction that it is not only what you spend, but how you spend. We argue that details matter, that participation produces a better, more sustainable building and that attention to design need not cost more. More than £7.8 billion is being made available to schools over three years for capital projects. To extract the full value from this investment a new approach to spending is required.

Currently, the way that we approach investment in school building is not always smart. We are often tempted – or compelled – to go for the least-cost option, when this may be more expensive in the long term. People are realising this and, as a result, the idea of costing capital projects on the basis of 'lifetime costs' is growing in popularity. This involves taking into account longer-term costs such as maintenance, security, energy and flexibility to meet changing needs. A building that costs more in the short-term can save money over the long-term. Similarly, the benefits of an attractive environment, while difficult to quantify, are increasingly recognised. A beautiful place of work motivates students and teachers and thus encourages higher educational attainment.

Schools need to plan their construction work in partnership with their LEA, based on their authorities' Asset Management Plans (AMP) and the changing environment for public spending. Under the Local Government Act 1999, local authorities have a legal obligation to seek 'best value' in the way that they spend money and deliver services. 'Best value' means more than just 'value for money'. It is also about ensuring that services are responsive to the needs of the community, that they are efficient, of high quality, and that they address issues of equity and under-representation of minority groups. These considerations are all integral to the idea of smart spending.



Atrium, Ericsson Offices, London, Wingardh Sandell Sandberg and Allies & Morrison, Photo: Dennis Gilbert/VIEW

1.5 A HOLISTIC VISION

Central to the School Works philosophy is the idea that building works cannot be undertaken in isolation without considering the educational, cultural and organisational needs within a school. We therefore move from educational and management issues to design solutions. The reasons for this are important and the process is planned carefully.

First, this structure is designed to ensure that the longer-term vision of the school is discussed and held in place: design and management solutions thus address and further this vision rather than solve or salve apparent and immediate issues which might have deeper, underlying causes. For example, does the school wish to raise overall standards by specialising or developing a particular role in the community? School Works assists in the development of a school vision which forms the basis of the design process.

Second, historical experience teaches that good design is important, but not sufficient for the creation of a learning environment. The output of School Works centres on a design brief created and owned by the school. The longer-term success of design initiatives also depends on the links that can be established to 'soft' infrastructure within the school. Behaviour issues that are common to many schools provide an example. Good design can encourage positive behaviour patterns. These positive behaviour patterns must, however, be reinforced through changes in the culture and ethos of the institution, using innovations such as bullying councils and mentoring systems.

Third, most secondary schools are large institutions: organisational and management issues are paramount. Management structures require matching design. For example, the departmentalised, decentralised school will require a different form of spatial planning to a school whose structures are centralised. The School Works process thus seeks to understand the school's strategic management vision.

To illustrate how these questions are linked and how discussions can move from the 'hard' design solutions to the 'soft' educational and management change, the following Table details some of the issues that were explored at Kingsdale School. It shows how the School Works process enabled us to link these hard and soft changes, both to think about the problems thrown up during discussions with stakeholders and to generate design and education, or management, solutions. The table also shows how we balanced short-term needs with the long-term vision of the school.

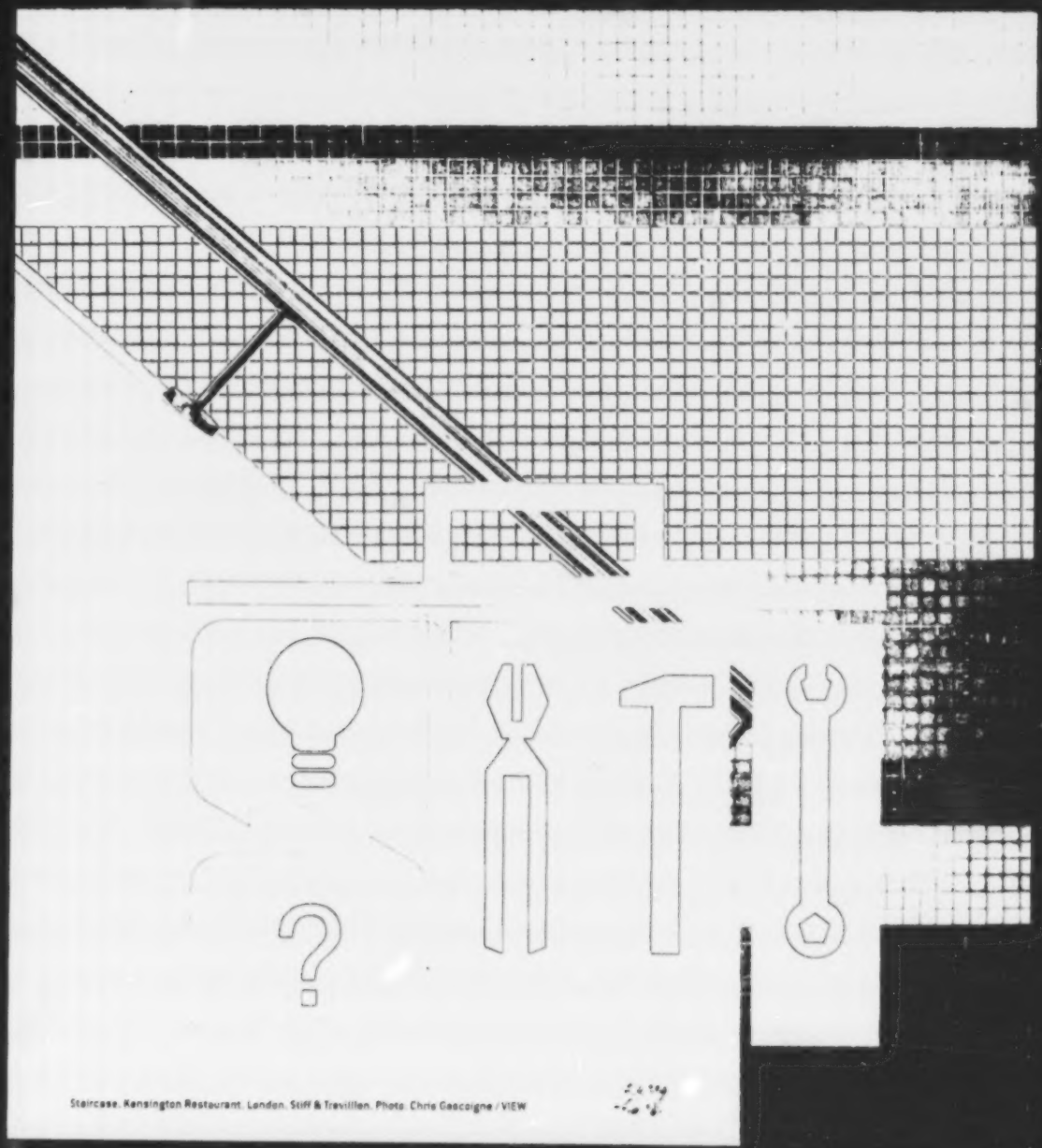
Issue	No single welcoming entry point	Poor community links
Problem	- no sense of entering a positive, organised learning environment - not inviting to students , parents and community	- 'myths' have built up about the school - residents unaware of school developments - tension between school and residents - tension between local schools - poor public image - poor communication with parents
Design Solution	- open up single school entrance and close others - demarcate clear path of entry - make reception welcoming - better signage & display areas	- creation of community spaces within the school (e.g. community meeting room) - library location - access to sports facilities - adult education facilities - IT access
Educational/ Management Change	- enhance 'new arrivals' induction programme for new pupils	- school newsletter - recreational, library, IT and sports facilities available for community use - provision of adult education - community representation on governing body - establishment of parents taskforce
Intended Outcome	Students, parents and visitors feel welcomed and part of the school, understand rules and expectations.	School as centre of lifelong learning and community activities, leading to improved school-community relations and increased enrolment.

Inadequate teaching space	Internal communication difficulties
- lack of storage - lack of resources - lack of ICT - hard to vary teaching style - hard to control behaviour - poor environmental control	- lessons interrupted by a tannoy - messages not passed on
- improved classroom storage - refurbishment of classrooms - increased access to library and computers - flexible use - varied use of furniture - shared teaching	- improved email for staff - all staff offices to have phones - wireless technology - wired phones
- internet access for pupils and staff - strengthened departmental identities - teaching teams - introduction of GNVQ curriculum	- use pagers of instead of tannoy to contact staff - reorganisation of support staff offices - enhancement of staff work and rest facilities
Improved in-classroom storage reduces damage of moving equipment around and enables more project work to be undertaken. Improved access to IT, library and other facilities enhances teaching and learning and reduces boredom.	Direct communication with individuals results in less disruption of lessons and improved communication generally.

EXAMPLES OF SOFT AND HARD LINKAGES

Issue	Security	Circulation
Problem	- CCTV - access to many rooms by key only - facilities under-used - low trust environment - teachers as 'key keepers'	- long, dark, narrow corridors - congestion - behaviour problems - students arrive at lessons in distracted state - corridor control takes time away from teaching activities
Design Solution	- swipe cards - passive surveillance by improving sightlines (such as doors with windows)	- redesign circulation spaces
Educational/ Management Change	- increased emphasis on boundary surveillance - house system creates inner school communities - improved, consistently applied rewards & sanctions - name badges - identifiable uniform	- clear signage - social use of circulation space (e.g. display and meeting space) - timetable alterations
Intended Outcome	Improved trust results in students feeling valued and taking greater responsibility. School makes better use of existing facilities. Teachers can focus on teaching, rather than managing behaviour and controlling access.	Easier circulation leads to less congestion and disruptive behaviour in both corridors and classrooms. Less time is lost in the day. Improved punctuality.

Large size of pupil population	Environmental issues [temperature, ventilation, acoustics, lighting]	Lack of personal space for students
- many students lack a sense of belonging and identity within the school	- conditions impede work of students and teachers	- students carrying heavy loads - not bringing equipment and books to school - fear of theft
- dining arrangements, display and locker space organised on house lines (cross year group)	- film cover on windows to reduce solar gain - use of suitable materials - acoustic attenuation to some classrooms - provide water for students	- student lockers
- introduction of a house structure to divide large school into smaller units - pastoral care and mentoring focused around house and year structures	- improved management of maintenance systems	- house system, linked to specific spaces, provides sense of ownership and identity
Students have a sense of identity within the school. Improved relations between staff and pupils.	Basic environmental improvements enable pupils and teachers to focus on learning and teaching, resulting in improved pupil attainment.	Students less anxious about security of belongings, experience fewer physical effects of carrying heavy loads. Students bring materials necessary for learning to school.



Staircase, Kensington Restaurant, London. Stiff & Trevillion. Photo: Chris Gascoigne / VIEW

PART TWO
THE TOOLS

There are 10 key elements to the School Works process. They are outlined in this section.

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2.1 DEFINING YOUR PROJECT

Deciding on your project remit is key to planning the process and working out what resources you will need in terms of both time and money. The remit will develop as a result of discussions with your project team and stakeholders, but it is important to have an initial idea of the scope of your project. What are you going to look at: a classroom? the toilets? the whole school site? Are you talking about replacing the current facilities or refurbishing them? Your Asset Management Plan will highlight some of the issues that you might consider. Once you have determined the scale of the project you can start to think in terms of the time it will take. You will need to include time for planning and reviewing each stage as well as finding the right people to work on it—both within and outside the school.

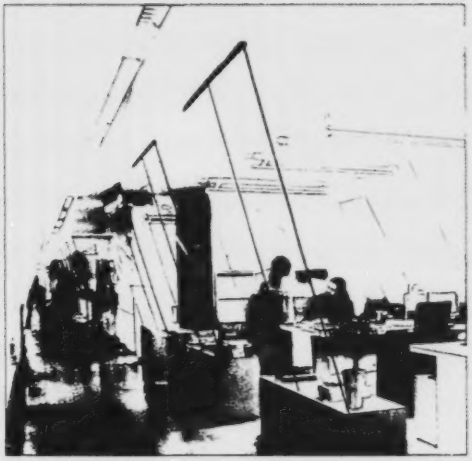
You will probably also be considering where funding will come from and how much you are likely to need. You can find possible sources of information on fundraising at the back of this handbook. Bear in mind that it might be possible to raise funds as a result of carrying out the participatory process itself.

Although the School Works process aims to inspire and generate creative solutions, be realistic about limitations on people's time and the money available. There may also be planning and building regulations that restrict the changes you can make. Recognising these limits enables people's expectations to be managed accordingly.

Existing central space, Kingsdale. Photo: Alex de Rijke

The Kingsdale Experience

Kingsdale School had many problems with its buildings, from a lack of storage to narrow corridors, from inadequate technological resources to a lack of temperature control. As a result the scope was defined as a complete refurbishment of the school buildings.



Advertising Agency Offices. London. Softroom

Treehouse projection. Softroom

Use your imagination

2.2

You can generate initial enthusiasm and ideas by setting up an Imagination Group. Let people know you are looking at the design of your school. Ask for volunteers to come to a walkabout at the school to give their views of what they see. Try to get a mix of people with a stake in the school: teachers, students, non-teaching staff, governors, parents and local people. You can have more than one group if there are a lot of volunteers. They will all have a different perspective of the building and its layout. This exercise may also give you new contacts who you would like to include on your team. [See section 2.3]

Idea booths

To generate thoughts on specific issues, booths manned by imagination group members are sited at a few key points around the school. Students record their thoughts on, say, activities outside school—what would they be doing if they weren't at school, for example; or aspects of the school that don't work.

2.2 DECIDING WHO THE PROJECT WILL INCLUDE

The Architecture Foundation Roadshow. Photos: Marcus Rose

The School Works process is designed to get the views of all the people who have an interest in your project: the stakeholders, in other words. The nature of this group will depend on the scope of what you are doing. For a large project that tackles the whole school environment, the list is likely to include:

- Staff, both teaching and non-teaching, junior and senior staff
- Students, including those about to leave the school
- Parents, including those who find it difficult to get to the school
- School governors
- The local community, including those who haven't traditionally been involved with the school
- It may also be useful to include your Local Authority, particularly if funding assistance is required

For a smaller project, this list will be shorter — to refurbish a staff room the consultation will focus on the teaching staff—but don't forget that the more people involved, the more ideas and solutions will be generated, and the more inclusive the result.

How your school plans to develop in the future is important when considering the stakeholders who will want to take part. If your school is looking to strengthen its performance facilities, you might want to include local arts groups or musicians; if you want to upgrade the gym the local sports teams or instructors could be invited to join in. Organisations within the school, such as the School Council and the Parent-Teachers Association, are resources to be drawn on and should be invited formally to participate.

Roof terrace, George Green School. Photo: Marcus Rose

An inclusive approach

2.2 The participatory process is intended to involve all members of the school community. Making your project inclusive will mean considering the needs of students and staff with physical disabilities, learning disabilities, emotional and behavioural difficulties and language difficulties. Most of these students will be able to participate in the wider process, but holding special workshops with groups who have particular issues, and understanding their feelings, behaviour and needs, will help to identify the implications for design. In addition to specific requirements, your work will need to consider the location of special needs units and resources.

The Kingsdale Experience

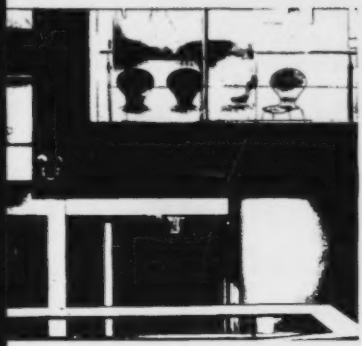
The stakeholders in the Kingsdale project were the school staff—teaching and non-teaching—the students and the people who lived in the area immediately around the school.

2.3 CREATING A PROJECT TEAM

To create a team that can generate the participatory process you will need a group of people with a mix of skills and viewpoints, and a balance between design and education expertise. The number in the team will vary according to the size of the project but the group will need to include a project champion, a design professional and, if funds permit, a facilitator.

It is crucial that the whole team is committed to the project and that it has the backing of and access to the senior management team. To ensure that the team fully understands its role it is important to set aside some time at the start so that everyone recognises their responsibilities and appreciates the skills and knowledge of their colleagues.

Kingsdale School. Photo: Marcus Rose



Exterior. BIAD. Photo: Hawkins/Brown. Chris Morris

Idea Store. Image: Bisset Adams

What kind of people should be on your team?

Deciding who is to be on your school's team is crucial to the project's success. Your overarching aim should be to have an enthusiastic team that can work together. Although you need a mix of skills, don't feel you have to put a particular person on the team just because of their job title. Play to your strengths—you will know the individuals who are full of energy, have great ideas or who are well organised. These are the sort of people you want to get on board. They might be one of the teachers or governors, a member of the Parent-Teachers Association, or a part-time member of staff. Local companies may be interested in seconding a member of staff to your project—your Education Business link Organisation may be able to help you to identify companies that are interested in working with local schools.

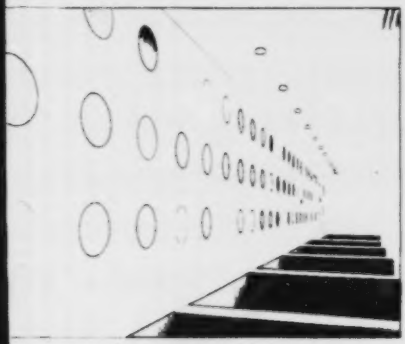
2.3

School Works has found that it is important to get a balance between those who have expertise in structural issues and those who concentrate on the social dimensions. This will ensure that neither design nor educational issues are forgotten.

You might also consider inviting a couple of students to join the team. They will help reinforce the weight given to the students' opinions expressed during the participatory process and give emphasis to students' role as stakeholders.

Identifying one key person (project champion)

To give a focus to the team and ground the participatory process in the school's daily life, you will need to have a project champion within the school—someone who is prepared to coordinate the project, help to plan workshops and generate enthusiasm and momentum for the process among staff and students. They will also be the main point of contact for the Local Education Authority and those on the team who work outside the school. The project champion should have access to the head teacher and senior management team as important decisions that could affect the future development of the school will need to be taken during the project.



Billiard Hall West Bromwich. Photo: Chris Morris

Holloway Visitors Centre. Greenhill Jenner. Photo: Richard Glover

Why include an architect or design professional?

From the outset School Works included an architect in its team at Kingsdale School. School Works recognises that including an architect at an early stage of the project is likely to result in a design that is more imaginative, that takes on board the needs of the stakeholders, that will work for them and will come in on budget. Their knowledge of building regulations and planning law will ensure that the design arrived at doesn't come into conflict with regulators. They will also know of other solutions that people have come up with in similar situations and can feed them into the process at an early stage, enabling them to be discussed fully. Most importantly, their inspiration and innovation will help your school end up with a beautiful design.

The inclusion of design expertise is a key aspect of the School Works approach. In PPP and PFI projects, LEAs need to involve the architects at the earliest possible stage. See Section 3.1, Selecting your architect.

The Architecture Foundation Roadshow. Photo: Marcus Rose

Finding a facilitator

If you have some funding it is well worth considering bringing in a facilitator from outside the school to at least help you plan and initiate the process. This is because, with some issues, staff are more likely to be open with someone they do not know, rather than, say, one of their senior managers. In some circumstances a facilitator will need to negotiate with the different stakeholders to help them reach a consensus, to be a broker. Again, this is easier for someone who, because they are from outside the school, is seen as neutral and will have experience in such a role.

2.3

The New Economics Foundation can help you find a suitable facilitator. See the back of the handbook for contacts.

Qualities needed in a facilitator

- Listens carefully to others
- Keeps an open mind
- Makes a real effort to understand the point of view of those who disagree
- Can keep the discussion on track and on time
- Asks questions if another person seems to be unclear
- Speaks his or her mind freely, but gives everybody else a chance to speak, too
- Recognises that everyone has something important to say

Adapted from: The Study Resources Centre, Connecticut, USA

Roles and responsibilities

So what will you be asking of your team? They will have to take on board the main principles of the participatory process and want to make it work—to understand that the involvement of all the stakeholders underpins the whole project. For a team to work, members have to have trust in and respect each other, and a willingness to fully engage in and learn from the experience. There needs to be openness within the team and an honesty about both success and failure.

In practical terms, the team will have to be prepared to commit to attending key meetings, work to deadlines, facilitate workshops and realise that they all have a part to play in the project. Members of staff will need to know the time commitment you are expecting of them and whether this will be within their normal contractual hours. As a consequence, each team member needs to understand the roles of their colleagues and recognise the different pressures they are working under.

You might consider drawing up a team contract for each member to sign. We have set out a sample contract on the next page. This underlines the commitment the individuals are making and encourages everyone involved to take the process seriously, as well as setting out the benefits they can expect. This gives anyone with doubts an opportunity to opt out—it is better to lose a team member at this stage than rely on the rest of the team 'carrying' them.

Team contract

The participatory process and resultant findings form the core of the School Works process. It is crucial to the success of the project that all members of the core team understand their roles and responsibilities. Therefore, we are asking you to sign up to the principles outlined here.

I am:	I am responsible for:	As a team member, I will base my actions on:
Willing and able to take part in developing the process and its activities;	Participating fully in the process in a democratic way, as an equal with other participants;	✱ Mutual trust and respect
Willing to engage in the process and learn from the experience of my fellow team members;	Encouraging the participation of other stakeholders and listening to their views;	✱ Willingness to engage and learn from the process
Respectful of the knowledge and expertise of both teaching and non-teaching staff within the school and any outside professionals engaged on the project;	Carrying out my work in a professional manner, in consultation with my team colleagues and the school;	✱ Openness and honesty
Committed to maintaining the confidentiality of individuals who wish their input to be anonymous.	Raising any issues of concern with fellow team members.	✱ Cooperation and sharing of information

Signed: . . . . . Date: . . . . . .

2.3

Team building

It's good to get your team together right at the start so that everyone appreciates what the project is all about and gets to know their fellow team members: go out for a long lunch together, say, or an evening drink. Even if your project is small, it is important to ensure that the team members set aside a suitable amount of time at the outset, free from other distractions, to plan the process and understand their roles and responsibilities.

During this time, the purpose of the project and the values underpinning it need to be explored. This process will highlight the project parameters and produce ideas and issues that can be returned to at later stages. At the same time, the team will grow to understand each other's perspectives and appreciate what each brings to the process. Ideas of the sorts of questions you might consider together are outlined in the next section.

At Kingsdale, the core team included an engineer, an educational psychologist, a performance artist, a construction manager, an artist, an education policy adviser and an architect, plus staff from within the school. The staff team members included teachers from a range of departments, including art and maths, sciences and English. There were also representatives of the senior management team.

The core team took a couple of days away from the school. After a 'getting-to-know-you' dinner on the first evening, the team explored the values of the project and what it hoped to achieve on the first day, and planned the project on the second.

An outside view

For any group embarking on a project from within an organisation, there is sometimes the feeling that people coming in from outside will not appreciate the problems those within it face—that they won't be able to offer useful suggestions. In fact, 'outsiders'[9] can bring specialist knowledge to the team that is unlikely to be within stakeholders' usual experience and are more likely to be able to throw ideas into the mix that might not have otherwise been considered by those within the organisation. At the same time those working in the school will have the inside knowledge to help those new to the environment understand what is needed and what will work.

Bringing outside professionals into your school, and allowing them to work closely with the students, can also give students an opportunity to broaden their understanding of different careers available to them when they leave school, leading to a raising of aspirations.

2.4 THINKING ABOUT YOUR QUESTIONS

The School Works process is designed to generate wide-ranging discussion in its initial stages. Issues of identity, of belonging to the school community, of safety and security, are all themes you might choose to focus on. At first glance, these might seem nebulous in terms of school design. But once you start to explore how these issues affect the way people feel about the school and how they impact on their ownership of it, ideas will start to flow on how you can improve the school design to make your vision a reality.

Considering broad issues and then finding design, educational and management solutions, will move the debate logically from defining the problem through finding holistic solutions.

Before you start to develop the workshops that drive the participatory process forward, you will need to discuss fundamental issues with your team. Both your discussions and those within the workshops should include questions that:

Are wide in scope

Rather than considering problems that are immediately apparent to you, try to look at them from the management and cultural standpoint that you have defined within your school vision. For example, an issue with windows might lead to a discussion about 'seeing and being seen' within a school.

Include a focus on education

Education issues might include the school timetable and organisation of the school day, future curriculum developments and discipline, areas the school might feel need particular attention or it wishes to strengthen.

Include a focus on design

Design discussions might include a focus on issues such as colour, texture, furnishings and acoustics. Try also to reach the less tangible issues that are related to how people feel about a particular space. These will include whether they feel they belong, or whether it makes them feel calm and able to work, for example.

Link design issues to questions of purpose

Exploring how an area is used, who has access to it and how it is maintained can pay dividends in ensuring you are working on the right issues. Assuming you are looking for a design solution alone can mean people lose sight of what you are trying to achieve.

Take account of management and organisational implications

The management of the school can be helped or hindered by its design and the organisation that reinforces it. A highly centralised school will be helped if its structure reinforces communication lines towards the head and senior management team. A school where much of the day-to-day management is focused on departments will need provision for decentralised administrative support to be provided for each department, while the communication within the departments will need to be reinforced. All this has implications for communication technology and the way the administration is organised. Therefore, these issues need to be drawn out during the participatory process.

Include considerations of school maintenance

The school's design will also have long-term implications on ease and cost of maintenance. When looking to the future you need to think about these issues as they will have an effect in terms of staffing and funding.

Include considerations of future revenue

In thinking about the school vision, you might also start to consider new sources of income that could be generated for the school—through different community groups using particular facilities, for instance. This in turn might affect the feasibility of funding subsequent design solutions. (See the useful contacts section for information on fundraising.)

Are sustainable

The School Works process acts as a catalyst and is relatively short-term in itself. However, the enthusiasm generated can be sustained if the framework to take issues forward is put in place before the process concludes. Student, staff and parent teams can be created to take on the full range of issues that have been identified as pertinent to these groups. These are likely to range wider than the building itself but may identify projects and plans that will also add to the school's income stream.

And finally...

Make sure you dream

Regardless of the issues stakeholders decide to focus on, the aim of the activities should be to reveal participants' aspirations and creativity to drive the project forward. By encouraging people to use their imagination and think about what they might achieve, the design is more likely to stand the test of time.

The Kingsdale Experience

Look beneath the surface

Many schools have a problem with their corridors. Narrow corridors can hinder efficient movement around the school, leading to disruptive behaviour and students arriving at lessons late, disorganised and overexcited. When the issue was explored in depth at Kingsdale the discussion moved swiftly from proposals to widen the corridors to the organisation of the school day and the management of the school curriculum. Stakeholders soon recognised that design alone would not solve the problem but needed to be combined with a review of how staff and students used the corridors and when.

2.5 PLANNING YOUR PARTICIPATORY PROJECT

School Works uses a three-step participatory process to

* Provoke debate
* Explore the issues
* Build consensus

The process is moved along through a series of meetings and workshops—techniques and outlines for which are described in the next section. The three steps allow for a wide-ranging debate at the start of the process and ensure that there is tighter focus in the later stages. You will need to develop a timetable around these steps, allowing sufficient time between them to feed back to participants and ensure that each step is based on the results of the previous one.

Step 1: Provoking debate

The first job is to agree the issues your school's project will look at. Whoever instigates the project usually has some idea of what she or he wants to focus on but you need to find out whether everyone shares those priorities. It is important to let everyone air their views and list their own priorities. This ensures that all aspects of the problem or area of the school you are addressing will be explored and that all the stakeholders feel an ownership of the process.

At the end of this step, you will have prioritised a list of issues to explore in Step 2. Step 2 should then be designed.

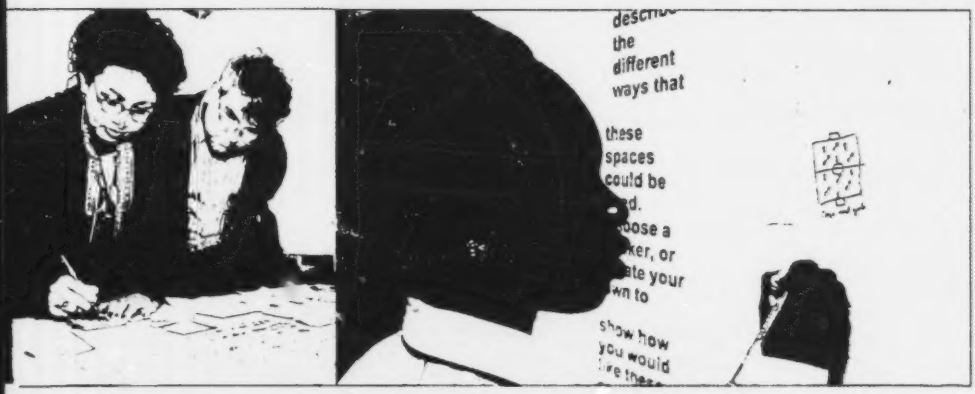
Step 2: Exploring the issues

This step involves looking more closely at the issues that have surfaced in Step 1 and taking the debates to a deeper level. As discussions progress, the emphasis will move away from discussions about the problems towards an emphasis on creative solutions. During this stage of in-depth exploration, the work may be carried forward by smaller groups or task teams. The outline of the design brief will also start to come together as the process provokes ideas and participants start to think more deeply about solutions.

l-r. Discussion. Kingsdale School. Broken window. Kingsdale School. Workshop. Kingsdale School. Student workshop. Kingsdale School. Photos. Marcus Rose

Step 3:
Building consensus

The final stage involves bringing the team back together to agree on their findings and recommendations. By the time you reach this point, a range of information and ideas about the school and stakeholders' views will have been collected. These points need to be revisited and discussed as a consensus is built around solutions and priorities. Finally, a design brief that is fully owned by the school will be approved.



Post its. Kingsdale School. Photo: Marcus Rose

Step	Who takes part	Objective	Method
Step 1: Provoking debate	All stakeholders	To generate the issues that will be addressed	Workshops clarify the issues to be investigated

Planning for phase 2

Step			
Step 2: Exploring the issues in depth	Smaller groups of volunteer stakeholders	To take the discussion to a deeper level and begin to move towards creative solutions	Workshops that explore the prioritised issues in greater depth

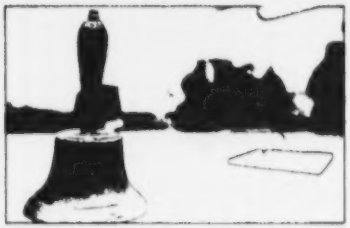
Planning for phase 3 and preliminary preparation of the design brief

Step			
Step 3: Building consensus	All stakeholders	To revisit the issues and suggested solutions, allowing for feedback	Plenary sessions to encourage discussion of suggested solutions and move towards finding consensus

Final designs – hard and soft recommendations

How the 3 steps fit together

2.5



School bell. Waverley School. Photo: Marcus Rose

Devising the process timetable

Your team needs to draw up a timetable based around the three steps. Each step will have its own workshop programme, during which the themes the team has identified as important to the project are covered. Basing the process on the three steps of provoking debate, exploring the issues and building consensus will give you a logical structure around which to ask questions and generate solutions.

For a small project, such as refurbishing a classroom, you might be talking about running the whole process over a matter of hours. For the redesign of a whole school, three months is more realistic. The timetable will also depend on how concentrated you can make the process. For example, if you are running it in the latter part of the summer term, it will be easier to focus the whole school on the project than if some year groups are revising for exams.

2.5

Feedback sessions

It is important to ensure that you organise regular feedback sessions after each stage of the process. This creates a sense of project ownership and enthuses participants about the next stage. Feedback should take place in a quick and informal manner at the end of each workshop. This could take the form of a plenary session, a music or dramatic performance or a website, for example.

After each workshop ask yourself whether every viewpoint that has been covered is included in the summary. If particular groups (for example, a year group or sections of staff) have dropped out, ask yourselves and them why. Are you still on track? You will also need sessions for feedback and discussion amongst your project team between the workshops and between the three steps of the process (see the Kingsdale Timetable for an example).

Later on, you may also want to evaluate your project, that is, decide whether it did what you wanted it to do. Measuring and monitoring techniques are detailed in 2.10 and, if you are going to evaluate your project, the team needs to be introduced to them now.

The Kingsdale Experience

Issues to consider when planning your timetable

- Are you clear about the scope of your project—have you got clear objectives for the workshops and clarified the sorts of issues you want to cover? (Objectives for workshops after Step 1 may alter according to the results of the previous step's discussions.)
- Have you allowed enough time for everyone to prepare their workshops?
- Have you allowed enough time to write up workshop findings and feed back to participants between stages?
- Have you allowed time to develop workshops *between* steps, based on the findings of the previous workshops?
- Will your timetable allow for participation of all the stakeholders?
- Is your timetable designed to allow the core team time to meet their other work commitments?
- Does your timetable meet the requirements of your funders (if applicable)?
- Does your timetable take the issues through the three steps to reach consensus?

The Kingsdale Timetable

Step 1: 2 days

One-day staff workshop exploring people's feelings about working at Kingsdale, images of school staff, the impact of the physical environment on their work and how the school might develop in future.

Two-day student workshop exploring what it is like to be a student at Kingsdale, people's favourite and least favourite places in the school, their feelings about the school and what they might change if they had the chance.

Review and feedback

Step 2: 5 weeks

Workshop programme for all stakeholders. Students explored issues of storage, technology resources, behaviour, belonging and difference. Staff looked at stress, and organisational and management issues. Local residents discussed communications with the school, and what they wanted from and could offer the school. All the workshops incorporated discussions on both the way the school's physical structure could help solve the problems and the organisational change that would need to take place for solutions to work.

Review and feedback

Step 3: 2–3 weeks

Meeting of team to agree conclusions and design and policy recommendations

Review and feedback

Some of the workshops at Kingsdale are detailed in Section 2.8.

2.6 TECHNIQUES, EXERCISES AND WORKSHOPS

School Works has developed and borrowed a series of techniques for getting students, staff, parents and the community involved in the issue of school design. There are no hard and fast rules and we are sure you will want to develop your own techniques. However, the aim of this section is to give you ideas and examples to work with. They will enable you to generate your own participatory programme with exercises that are relevant to the issues you have chosen to explore, and should be chosen to fit in with the three steps so that they move the discussions forward to produce a design brief.

In Section 2.7 we will show you how these techniques can be combined to create complete workshops, and in Section 2.8 we give examples of workshops that we used at Kingsdale.

Whichever exercises you choose, remember that:

- Workshop discussions are at least as important as the workshop activity—make sure you have a record of them
- Try to ensure that you choose a mix of exercises that will help you meet the objectives of the workshop and are suitable for the participants
- Agree consensus on the findings with participants before the close of each workshop

Warm up. Kingsdale school. Photo: Markus Rose

WARM-UP EXERCISES

These exercises are designed to encourage everyone to relax and focus on the workshop. Even if the group has worked together before, it is still useful to take some minutes at the start to bring everyone together again and move their thoughts away from their previous work.

Some of these exercises are also suitable for generating discussion on particular themes. Word games can be themed to encourage people to respond to a particular space for example, or the guided relaxation warm-up can lead into a discussion of organisational sources of stress.

They are also good for provoking ideas by giving participants 'permission' to stretch their imaginations. Both students and adults can feel uncomfortable in the sudden freedom of a workshop and need some encouragement to think outside the restrictions imposed by their daily routines.

WARM-UP EXERCISES

Word association

Explain that you will be going round the group asking for their one-word reaction to six words that you will shout out loud. Clapping at the same time keeps the reactions fast and makes it more fun. Words you could use include: corridors, staffroom, gym, classroom, dining hall, computers. You can change them according to the stakeholders involved.

2.6

Postcards

Give postcards to each member of the group. Get them to write one positive and one negative aspect of the school on each side of the postcard. Then go round the group, giving each person one minute (use an egg timer) to talk about their negative choice and then round again, concentrating on the positive.

Team building

Start off with a 'getting-to-know-you' session. Each member of the process team should makes a 15-minute presentation about their work and professional development, and what they are bringing to the group. The length of the session will depend on the size of the team. By the end of the session each participant should understand what skills and knowledge their fellow team members are bringing to the project and understand their own place in the collaboration.

STEP 1 2 3 | AGE ALL | SUBJECT CROSS CURRICULAR KEY SKILLS

5.7

Word ping-pong

The group is split into pairs and takes turns to throw out one word that describes their week so far—it can describe their feelings or refer to an experience. The effect is a word ping-pong which moves fast until the time is up—can run for up to five minutes.

Guided relaxation

The facilitator talks participants through a relaxation exercise. Then everyone stands up and stretches, and each person in turn shares their observations on the most tense area in her or his body.

Colour power

The facilitator introduces the group to the impact colour has on people and encourages them to think of a colour that describes their week so far. They take turns to share their chosen colour and thoughts and feelings associated with it.

Student workshop, Kingsdale School. Photo: Marcus Rose

...over at school. Wavarley School. Photo: Marcus Rose

RANKING EXERCISES

Throughout the participatory process participants will be raising problems and coming up with ideas to solve them. To give you an idea of what priority participants put on these responses, you might carry out some sort of ranking exercise. These sorts of exercises are useful tools for all three steps of the process and can be used in conjunction with other exercises.

RANKING EXERCISES

The Architecture Foundation Roadshow. Photo: Marcus Rose

2.6

Keeping score

Divide the participants into groups of four or five. List the options the workshop needs to rank—they could be the different materials for a new school roof, say, or features for a staffroom redesign. Each group then considers the criteria they would like to fulfil in order to have their ideal roof, say, until they have a list of between 10 and 20 criteria. For a roof these might include keeping out rain, blending in with neighbouring roofs, reducing noise, and so on. The workshop facilitator then asks participants to draw up a matrix with the options across the top and the criteria down the side. To rank the options, each group goes through the criteria and decides how well each is fulfilled by each option. To do this, participants could use a sequence of questions: 'which is best?' 'which is second best?' 'which is worst? and so on. To score the options, the groups allocate a number from 1-10 according to how well each option meets a particular criterion. If you wish to focus the discussion further, the groups should be asked which option they would choose if they were only allowed one.

Taken from: Participatory Learning and Action, IIED 1995

Picking preferences

Divide the participants into groups of three or four. The facilitator asks them to nominate an interviewer, recorder and informant in each group. Depending on the theme of the workshop, pick up to six options—colour options, or materials, for example, or different possible timings for the lunch break. The groups then draw up a matrix with each option listed along the top and bottom so each square in the matrix represents a pair. The informant is asked by the interviewer(s) which option he or she prefers out of each pair. It helps to keep the informant thinking if the interviewer moves around the matrix rather than goes straight down each column. Then the interviewer asks about the informant's reasons for each choice —asking what makes one option preferable to another. The recorder should record all the choices and then reasons for the choices. Once all the possible combinations are exhausted, the group uses this information to rank each option from most preferred to least, listing the favourable and unfavourable criteria by each option. The whole exercise takes up to an hour, depending on the number of options being ranked.

	Option 1	Option 2	Option 3	Option 4	Option 5
	Concrete	Brick	Stone	Steel	Wood
Option 1 Concrete	—	Brick	Stone	Steel	Wood
Option 2 Brick	Brick	—	Stone	Brick	Wood
Option 3 Stone	Stone	Stone	—	Stone	Wood
Option 4 Steel	Steel	Brick	Stone	—	Wood
Option 5 Wood	Wood	Wood	Wood	Wood	—

This example shows that wood was the informant's preferred material, and steel was his least favourite material.

Conducting surveys. Waverley School. Photo: Marcus Rose

ACTIVE AUDITS AND SURVEYS

Active audit, George Green School. Photo: Marcus Rose

School Works has worked with students in a number of schools to produce active audits. These range from simple surveys that encourage students to start thinking about their sense of place, to surveys that consider the problems of particular spaces in the school (such as the corridors, toilets or playground), to more complex audits of existing resources that include both the physical resource and people's access to it.

Active audits can form the basis of one-off exercises or they can be incorporated into the structure of the Step 2 in-depth workshops (such as in the locker workshops example given later in section 2.8).

2.6

Students can answer simple questions as individuals or as groups, either in writing or by choosing or generating images. The audits can be easily adapted to suit different areas of the curriculum.

STEP	AGE	SUBJECT
1	ALL	PSHE, Geography

Favourite places

- What places do you like in the world?
- What places do you like in the school?
- What places do you dislike in the school?
- How do you find the things and places you like?

STEP 1 | AGE ALL | SUBJECT PSHE, Geography

General discussions can lead on to specific discussions about problem places. For example:

The Playground

2.6

- Describe the playground
- What did you do there today?
- What do you do there when it is very sunny? What do you do there when it is raining?
- How does it make you feel?
- How would you change it?

The ideas generated can then be prioritised with ranking exercises.

STEP 1 | AGE ALL | SUBJECT PSHE, Geography

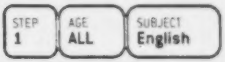
Access

- Choose the place in the school you are most comfortable in
- Describe why this is
- Which parts of the school can you use and which parts can you not?
- How do you know this?
- What are the signs?
- Describe the invisible boundaries

STEP 1 | AGE ALL | SUBJECT PSHE

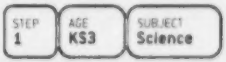
The Newsroom

Set up a "newsroom" to gather data. Students interview each other about the school in pairs or in larger groups, depending on the number of participants. Interviews are pooled and participants then need to vote on "the main story", that is, the priorities that come out of the interviews—you could use a ranking exercise to give priorities if you have enough time. These can then be written up in the style of a news story and illustrated to form the front page of a newspaper.



Lighting Audit

Using different lights to explore what effect lighting can have on particular areas of the school can help focus people's thoughts on a problem area and promote discussion on their feelings about a place. Using fairy lights can mark boundaries while different coloured slides can change the feel of a place without painting it.



Audit of the senses

Noise: What can you hear? Is it a noise from inside or outside the school? How does it make you feel—does it annoy you, let you know where you are? Is it a good space for quiet study, for a whole class, for group work?
Smell: What can you smell? What does it remind you of? Is it always there?
Touch: How does it feel? What is it made of? Does it make you feel cold/hot?
These explorations can also be developed into a mapping exercise by using icons to illustrate different smells or sounds in different places in the school.

Measurement workshop, George Green School. Photo: Marcus Rose

MAPS AND MEASURES

How students and staff feel about particular places in the school has an effect on their general sense of well-being, enjoyment of their work and their ability to perform. Places that appear in one way to the visitor may give rise to quite different feelings in those who work there. Certain places may give rise to forms of behaviour that are considered antisocial or, conversely, forms of behaviour that participants would like to extend to other parts of the school. Other places may just feel unwelcoming or threatening. Many of these exercises encourage stakeholders to explore their feelings about the school.

MAPPING EXERCISES

Social mapping

Students draw "their" map of the school, keying in areas they use and what they mean to them. For example, they can use different colours to show where they meet their friends, where they go to study quietly or areas they prefer to avoid. Music or poems could be written to represent different areas of the school.

STEP 2 | AGE KS3 | SUBJECT Art, Sociology, Geography

The ideal staffroom

Participants are asked to map the current staffroom and identify the objects or areas that hinder the users' quality of life. The group is then asked to map an ideal version and suggest how it would improve teachers' relationships with their colleagues, students and so on.

STEP 2 | AGE Staff

Pointing the way

The group are asked to mark the routes they use on a map of the school. Is their route the best route for visitors? The group should then be asked to agree a good route for visitors. Participants can then design signs to indicate the route—symbols or icons can represent the different activities that take place in different areas of the school.

STEP 2 | AGE KS4 | SUBJECT Design

2.6

Time in space

To consider the structure of the school day, draw out a timeline in a corridor or other common space. Students mark what they would like to be doing at particular times and for what period of time. Discussion might then focus on why the school day is structured in a particular way, what changes could be made to this structure or how the design of the school links to the timetable.

STEP 2 | AGE KS4 | SUBJECT PHSE, History

Investigating organisation

The way the school is organised has a big impact on how people relate to the school and their sense of belonging. To find out how participants see themselves in relation to the rest of the school community, ask small groups to produce a Venn diagram demonstrating how they see the organisation of the school. Circles of different sizes represent different years, departments, key staff and so on. The circles then overlap according to the degree of contact they have with other groups in the school. A group is contained in the circle if they are a sub-set of a particular group. Once the groups have completed their diagrams—give them around 30 minutes to do so—ask them to explain them. Use the explanations as a springboard to discussions on how and why the school is organised in this way and how it might be changed.

Adapted from Participatory Learning and Action, IIED, 1995

STEP 2 | AGE KS4 | SUBJECT Maths

Stress levels

To explore how students feel when they are in school and out, get them to measure their levels of stress. This can be done qualitatively by keeping diaries and mood charts; and quantitatively by recording heartbeat and body temperature.

STEP 2 | AGE KS4 | SUBJECT Science

ART AND PERFORMANCE WORK

Making collages, Kingsdale School, Photo: Marcus Rose

One of the driving forces behind School Works is to generate innovation in school design.

Art can be used to explore design ideas in several ways. Techniques such as collage free the imagination and enable workshop participants to explore different themes. Using the hard output of the workshops in subsequent designs gives participants a sense of ownership of the spaces where it is used. This can range from the design of signs, to murals, or sculpture for the school grounds. Using the output in this way does, however, need careful collaboration and agreement between the artists involved and the architect.

Art, including fine art and performance work, can also be used to explore the issues at the heart of School Works: such as school identity, and developing a sense of belonging and pride in the school. In other words, what sorts of spaces are needed to enable a school to function in a particular way? Art projects provide a forum for the expression of feelings associated with the school. These themes can then be discussed and developed in order to isolate the contributory physical factors and possible solutions. For example, a welcoming area at the entrance to the school encourages visitors to feel relaxed, while a well-designed staffroom reflects the value put on teaching staff.

Teachers from your arts department might co-ordinate this work, or find artists and performance artists who are used to working in this way. See the useful contacts section at the back of this handbook.

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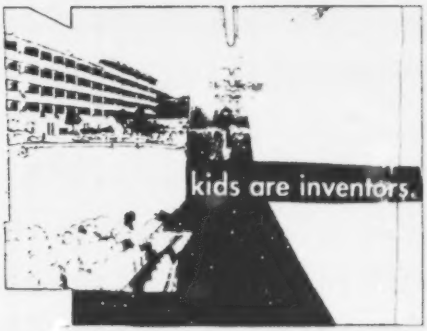
Performance workshops. Kingsdale School. Photo: Marcus Rose

70. SCHOOL WORKS TOOL KIT



Collages

Making collages is a particularly useful technique. Students start to loosen the boundaries on their imagination and present the results more easily in pictorial form. Providing plans of the school or photographs of specific areas enables students both to dream and to map their dreams back onto a canvas of reality. Supply students with maps or representations of the school and magazines and glue and ask them to get going!

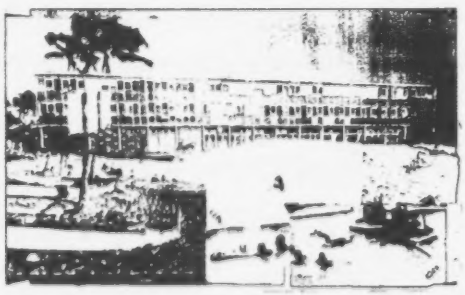
2.6

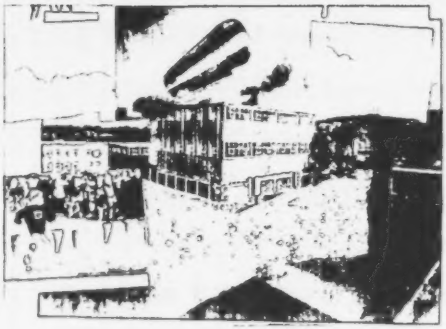
STEP 2 | AGE KS3 | SUBJECT Art

Making a welcome

Focus your activities on making the school entrance welcoming. Produce banners/a sculpture/a display of welcoming poems/a montage of photos showing the school's activities to introduce guests to the school. Discuss with participants how these ideas might be used to make your school a more welcoming place on a permanent basis.

STEP 2 | AGE KS3/KS4 | SUBJECT English, Art





Creative writing

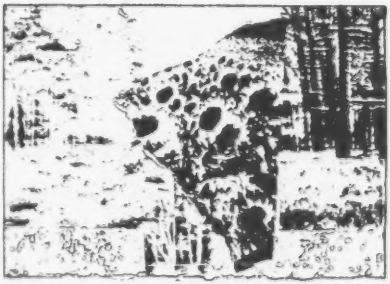
The writing process can both generate ideas and aspirations while producing an output that acts as a record of the workshops. It also generates material that might even be incorporated into the fabric of the building or the life of the school, such as mottoes or school anthems.

STEP	AGE	SUBJECT
2	All	English, Drama

Using poetry

Introduce some contemporary poems chosen to reflect the age group of participants. Use themes to generate discussion on the theme of the workshop, such as school pride, a sense of belonging, attitudes to learning and so on.

STEP	AGE	SUBJECT
2	All	English



Student collages. Kingsdale School. Photo: Marcus Rose

The Kingsdale Experience

What is a school?

A school is a gift
to whom you'll show great care
together with the pupils
a school for you to share.
A loving caring school
you'll know it's bound to be
considerate and kind
to all the family.
It will come and cheer you up
when you're feeling blue
and even when it's busy
it'll make some time for you.
It'll tell you of its hopes and dreams
this makes you feel so nice
the way it trusts and asks you
to give you some advice.
Sometimes in its early years
it'll be a little wild
but that is only natural
it's the product of your child.
You'll always love this school
no matter what it'll do
it's always there within your heart
because it's part of you.

Year 7 student. Kingsdale School

2.6

FOCUS GROUPS

Workshop, Kingsdale School. Photo: Marcus Rose

Focus groups are a good way of exploring stakeholders' views and why they hold particular opinions. As well as being, in effect, a group interview, they also aim to use the interaction between people to generate responses—in other words, participants are encouraged to talk to and challenge each other rather than simply responding to the facilitator's questions. Focus groups are also a good way of getting views from people who don't want to be interviewed individually or have problems reading and writing.

Groups can be composed of either people with similar experience, in order to explore their views in depth, or of different backgrounds to generate discussion more easily. Trying to get a mix of people in whatever group you want to talk to is important. A self-selected group may have strong views but they won't necessarily represent all the people you want to hear from. The ideal group size is between four and eight people but you might want to make the group bigger if it is not practical to hold a series of sessions or issue personal invites. Sessions can last a couple of hours or extend into half a day or a series of gatherings.

When organising a focus group, try to ensure you have a comfortable, yet private, space to work in so that everyone feels secure and is not distracted by passers-by. Discussion is best generated through open-ended questions, but to get people talking, you might want to use group exercises such as asking for responses to a series of statements. As with other School Works exercises, the discussion generated is at least as important as the immediate response. You should expect views to shift and change during the discussions—this is an important part of the process. Again you will need to make sure that your meeting is recorded in some way.

2.6

When you look at the record of your meeting, it is useful to start by drawing together any themes that emerge from what people are saying. However, do not just disregard an isolated viewpoint—a person might represent a significant minority and their needs should be taken into account. It can also be useful to give people an opportunity after the meeting to add to what they have said, either verbally or in writing. This can help elicit minority views that people may feel uncomfortable expressing within the group.

STEP	AGE	SUBJECT
1 2 3	All	All

FOCUS GROUPS

Looking at the building
To explore teachers' feelings about the school buildings in a focus group, questions could include:

- Do the teaching spaces currently help or hinder teachers and learners in their drive towards educational targets?
- How are issues of student and staff identity and self-esteem currently affected by the built environment?
- How could this be enhanced as part of the construction programme?
- Is the school energy-efficient?
- Is it a priority to provide community use of facilities, either as a community service or as a means of generating income?
- How could the site accommodate emerging needs?

Discussion, Kingsdale School. Photo: Marcus Rose

STEP 2 3 | AGE Staff | SUBJECT

2.7 DESIGNING A WORKSHOP

The exercises and techniques detailed in the previous section can be combined to form workshop programmes. The workshop designs will vary depending on the skills and approach of the facilitators involved and the group of stakeholders they are working with.

It is important to ensure that any workshop has time set aside at the start for participants to ask questions and for the facilitator to ensure that everyone understands the workshop's aims and what is expected of them. This applies to adults as well as students—adults can feel intimidated by a new process or activity as much as students, especially if they are in an unfamiliar group.

Whichever activities you decide to do, it's important to remember that the debate generated is at least as important as the product of the activity—such as a collage or poem. The techniques should be viewed as ways to promote thinking along different lines, to encourage people to generate ideas outside the limits of daily school life. The exercises are designed to break down barriers, to encourage people to be open to each other and new ideas, and to talk easily. This makes it more likely that inspiring solutions will be found.

Dinner Ladies, Tower Hamlets. Photo: Marcus Rose

KEEPING RECORDS

It is important that you make sure all the information you gather as part of the participatory process is recorded in some way. In some workshops, where you have carried out mapping for example, the tangible output will in itself form part of the workshop record. But in all workshops you will need to make audio, video or written records of what happened. If you don't do this useful ideas will be lost and you won't have the information to return to and reflect on later in the process. Don't forget to explain to participants why you want to record the session and ensure they are happy with this.

For each workshop you should consider making one person responsible for recording the output and another person responsible for facilitating it. Taping and transcribing sessions will ensure that you don't miss any points, but this is time consuming and expensive. If taping is not possible you need an efficient note-taker in place.

2.7

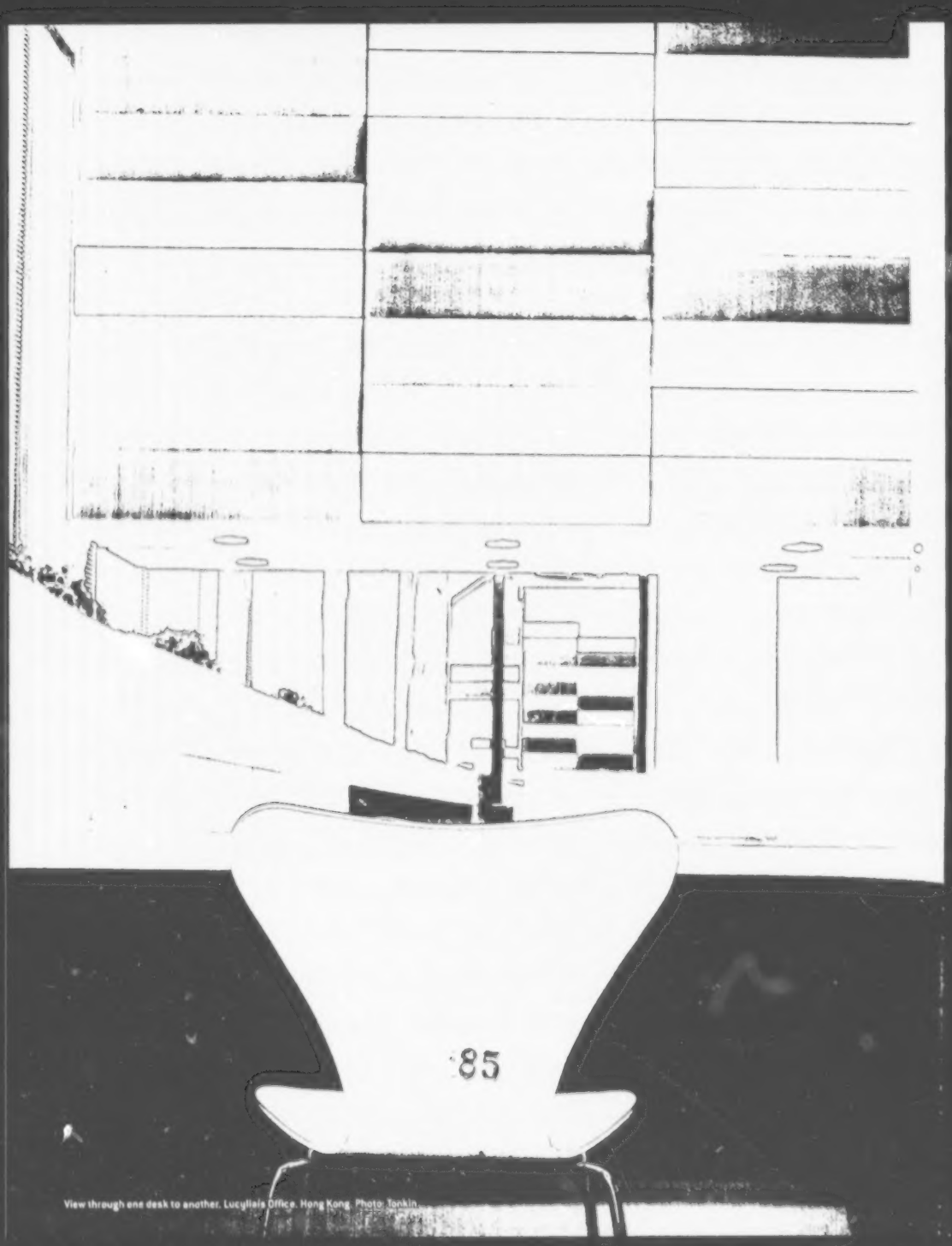
Be aware of the impact that different ages, cultures and gender can have on a workshop. For example, girls and boys often have different perceptions. A good gender balance will generate views from both boys and girls, improving the validity of the workshop's findings. If the balance is skewed to either girls or boys, difficult dynamics can hinder the workshop process. Sometimes it can be easier to hold workshops with different age groups to ensure the younger participants aren't intimidated by older students. It may also be necessary to deal with issues of race or difference that surface during the process.

WORKSHOP TEMPLATE

Each workshop needs to have a template drawn up to give participants an idea of the process and what is expected of them

Before starting a workshop make sure you know:	Think about:
The workshop title	An imaginative name will help to generate an imaginative response.
The objective	Why you are doing this and what questions are you trying to address? Don't try to cover too many issues in a single workshop!
Workshop outline	Summarise what you will be doing over the course of the workshop in a couple of paragraphs.
Participants	Which group of stakeholders is involved? How many? Make sure they are invited and know why they are there.
Group work	Will you divide the participants into groups? How?
Timetable	How many sessions? For how long and when?
Who is responsible	Name the team member(s) responsible and list their professional background. Who will facilitate each group/work together?
Activities involved	Active audits, mapping techniques, generating performance...it's up to you!
Space booked	What sort of space will you need? Is there enough room for the activities you plan? Will it be private? Acoustics? Lighting?
Equipment needed	From pens and paper to overhead projectors to computers.
Outputs	Summarise what the workshop is expected to produce. This could be a creative output such as a poem, banner or ideas, or something less tangible such as a change in behaviour or inspiration!
A record of the workshop	Will someone take notes for each group? Are you taping/videoing discussions?
Evaluation	Form for participants to complete?
Feedback	Instant summary at the end of the meeting? Written feedback to participants? Subsequent plenary sessions? What worked well and why? What didn't? Suggested improvements.

Rear Garden, Lohman House, Munster, Germany. Photo: Peter Cook / VIEW



View through one desk to another. Lucyllais Office. Hong Kong. Photo: Tonkin

2.8 SAMPLE WORKSHOPS

The Kingsdale Experience

The following examples of workshops are all taken from School Works' experience at Kingsdale School. They show how the exercises in the first part of the toolkit were put together to produce the workshops that formed the structure of the participatory process.

Now and the future

Teaching and non-teaching staff were invited to take part in a series of four sessions to generate issues that could be explored during the School Works process. The sessions took place over a single day and staff were divided into groups of ten.

The first, warm-up session generated quick responses on what was good and bad about the school.

The second session used a focus group approach to explore the staff's professional perceptions of working at the school, including how they are viewed by others and how they see themselves.

In the third session participants were asked for their views on future scenarios for the school, including a 24-hour school and a technology-based school.

2.8

The final session discussed design issues facing the school, linking them to the present difficulties, uncovered in the second session, and future challenges, as explored in the third session.

STEP 1 2 3 | AGE Staff | SUBJECT

Taking stock of technology

A comprehensive audit of technology was undertaken. Student teams divided the school's technology into four areas: the Communicators investigated communication technology, the Sound Busters investigated audio-visual technology, the Computing Team investigated information technology and Team Physical investigated sport and play technology.

Each group developed their work through four distinct phases:

- Designing a survey questionnaire on the computer
- Collecting data
- Discussing the findings and producing recommendations
- Presenting the recommendations and holding a group discussion

Students and staff were presented with an inventory of technology which was often different to that held officially. In each group the findings went on to provoke in-depth discussions about the purpose of technology and how it could be improved, about access to technology and who could use what and when. The questions, findings and discussions produced work vital to the design solution.

STEP 2 | AGE KS3 | SUBJECT Geography, Design and Technology

Below are just some of the questions generated from students that resulted from the Communicators work:

- How can the school improve communications between staff?
- Should we have telephones in the classrooms?
- How can the school improve communications with the outside world?
- How can we improve communication between the staff and the students?
- How can we improve the school offices?
- How can we improve access to the library without encouraging theft?

These questions were addressed from the point of view of design (bringing the school offices into one clearly signposted space), management (providing each teacher with a pager) and school culture (creating awareness and preparedness within the school).

The discussions

1. Made the issues visible
2. Showed how the issues, such as access and security, were intertwined
3. Made it possible to develop a response that addressed design, management and cultural factors, that is, a holistic response.

The Kingsdale Experience

Investigating personal spaces—storage issues

At Kingsdale, a collaboration between the arts and science departments, and the project architect and engineer, led to an innovative locker-design workshop. One of the issues generated in Step 1 was the lack of space students had to call their own in the school. This affected their sense of belonging and also their education—students were reluctant to bring all that they needed for effective participation to school because of the burden of carrying it all day. As a result, a workshop programme for students was designed to explore the issue of personal space, produce designs for school lockers and link the provision of lockers to academic achievement.

Four workshop sessions lasting 1.5 hours each were set up to answer three key questions and generate relevant artwork to explain the results to the rest of the school.
They ran as follows:

- What is a locker and what could it enable?
- What is a personal space?
- Where can we put the lockers and how will they look?

To start with, all participants listed what they carried with them on a typical school day and their techniques for limiting their burden. The three key questions provoked wide-ranging discussions on the safety of students' belongings, what a locker represented in terms of personal space and what was important in designing one for use in a school. The participants set about constructing a model of a locker and investigating suitable sites to put lockers in the school, taking into account access, space and security.

A number of issues were generated:

- Lack of personal space at school, both to leave belongings and to study
- Fears about security of belongings
- Vandalism of lockers
- Lack of equipment leading to inability to study

The participants concluded there were three key reasons for providing lockers:

- Security: a safe place to put possessions
- Learning: to encourage participation in activities by providing storage space for equipment
- Identity: to give students a sense of belonging and place for self expression

The exercises and responses enabled participants to highlight the problems caused by a lack of personal space and security, and how they affected their academic performance. Working on the design and siting of lockers allowed students to address the practical issues involved, to encourage self-expression and consider ways of generating a culture of belonging at the school. Following presentations to the whole school, the design was slightly modified and incorporated into the school design solutions.

STEP	AGE	SUBJECT
2	All	PSHE, Design, Citizenship

n Primary School. Photo: Cottrell and Vermeulen

The Kingsdale Experience

Using our Creativity

The Kingsdale team included performance artists to enable participants to look at a number of design issues using a range of techniques. Their aim was to take students' interest in the arts as a starting point to explore issues of morale, self-esteem and identity. The workshop programme explored the links between transforming the school structure and the spirit of the school's population.

The objectives of their workshops were to:

- Produce creative writing, songs and poems to inspire the school (hard and soft output)
- Generate written work that could be reproduced on the school's fabric by the architects (hard output)
- Validate creative possibilities by encouraging respect, interest and the acquisition of knowledge about the arts (soft output)

2.8

STEP	AGE	SUBJECT
1 2 3	All	English/Dance/Music/Art/Drama/PSHE

Six different groups explored six different issues:

- How can we increase a sense of ownership and commitment to the school environment and community through creative individual and teamwork initiatives?
- How could performance and creative writing exert a positive influence on extracurricular activities and school spirit?
- In what ways could creative writing and murals enhance surfaces of the building and could there be a designated wall for students to decorate with their writing and painting?
- Could music and dance styles popular with students outside school be used to inspire, educate and bond students within school activities and be validated by teaching staff?
- How does the current school building support or inhibit creative expression and the performing arts?
- How could a group of student artists be supported within the curriculum? Could this group help establish an induction programme for new arrivals in the school?

Week 1:
Participants mapped out their goals, planned their time and became committed to the project. Exercises included warm-up and trust games, reading poems by contemporary writers, and word games.

Week 2:
Raw material was created by exploring feelings generated by the school environment.
The exercises used to do this included warm-up exercises; reading contemporary writers' work; writing games and exercises. The musicians' group worked independently on a school anthem while the artists' group worked with two facilitators on banners.

Week 3:
The raw material was shaped and edited to turn it into its final form, and the group collaborations began to come together.
The exercises used included warm-up exercises; visualising possibilities for arranging text on site; and introducing collaborating skills. The musicians and banner-makers worked independently.

Week 4:
The final week enabled participants to perfect and assess their previous weeks' work.
This involved rehearsals and gradual refinement of the groups' work.

The tangible results of the participants' activities were poems for performance that were made into a booklet; dance and music for performance; a tape of a new school anthem; and banners.

The discussions came up with a number of overall findings, reflecting both the structure of the building and cultural change:

- There was a lack of peaceful places to study
- The access to the library should be improved
- There was a lack of performance opportunities
- Students feared success, of being marked out as different
- There was a need to enhance facilities and spaces to display artwork
- Students' efforts need to be validated through performance, displays of work, mentoring and counselling
- Decisions on the buildings' use should reflect the diversity of students

Listening to the community

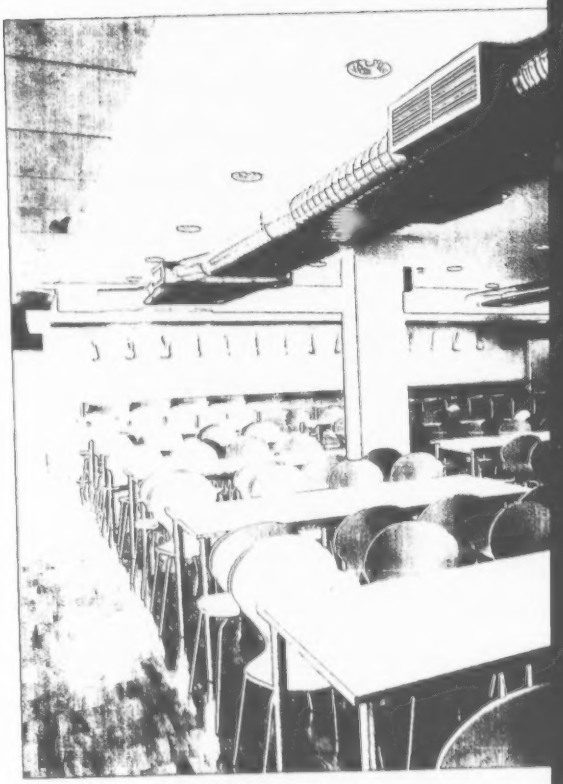
At Kingsdale, we invited people who lived in the streets around the school to attend three evening sessions. An introduction to the School Works process was followed by a discussion of the school's problems and the residents' concerns. Out of this, the residents put forward ideas for how the school and community could work together.

The questions they explored included:

- How does access to the school meet your needs?
- Are there educational opportunities you would like to see available at the school?
- Are there any school facilities that you think you should be able to use?
- What would improve your communication links with the school?
- How could the community's views best be represented in the school's decision-making bodies?

2.8

STEP 1 2



BIAD interior. School Canteen. Photo: Chris Morris

2.9 COLLATING THE DESIGN BRIEF

The overall objective of the participatory process is to produce a design brief for the changes your stakeholders want. So how does the participatory process lead to this design brief? Including your architect within your team means that the design brief will gradually evolve through the three-step process:

Step One

The architect will understand the range of issues the design brief might include. At this stage the issues might range from those that are clearly design issues, such as the colours of the walls, to issues which are cultural or educational. In the latter case, a design response will be just part of the solution—for example, improving behaviour at dinner times could involve both improving the layout of the dining hall and staggering the lunch hour for different year groups.

Step Two

As issues are considered in depth and the discussions move towards solutions, the architect will be both learning and understanding the root causes of problems in more detail and beginning to develop a range of solutions to discuss within each group of stakeholders. It is important that the communication between your team members is good and that information from the workshops is well recorded--representatives of your architectural practice will not be able to attend all or even most of the workshops, but they will need to know what was discussed and produced.

Step Three

This third phase is crucial in the development of the design brief—the architect member of your team will come to the fore and should play a highly interactive role. Sketches and outline designs illustrating the solutions that have been developed need to be presented back to the school in order for participants to understand how their work has been incorporated in the design, and give them an opportunity to rank, comment on and adjust the solutions suggested.

It is important to remember that, where appropriate, these sketches should also be accompanied by a series of ideas as to what the accompanying cultural, educational or maintenance interventions might be.

Whitefield Special Needs School, Wakefield, YRM. Photo: Peter Cook /VIEW

2.10 INDICATORS AND BENCHMARKS

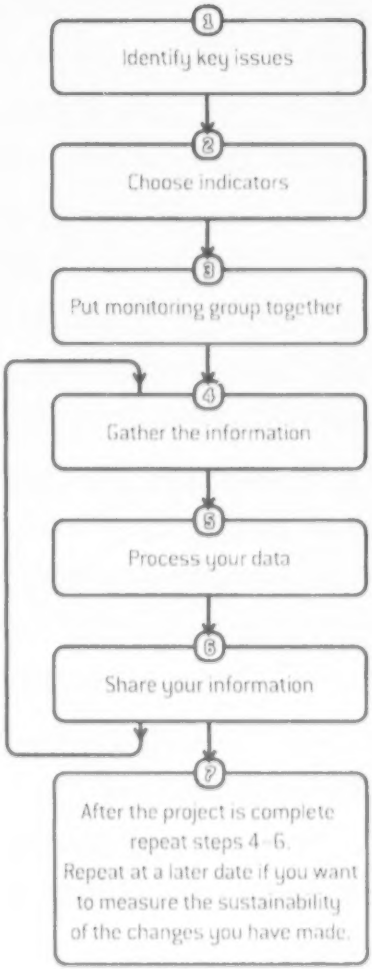
Evaluation is key to any project. Choosing a series of indicators or benchmarks that will measure progress, show up areas for improvement and enable you to celebrate successes are always important. A measure of how your project impacted on the school is also useful if you are applying for funding for subsequent work.

Indicators are signals which can do two things for your project:

- ✿ They measure change and show whether your project has successfully tackled the issues identified as important.
- ✿ They can also focus everyone's attention on what the project should address and drive improvements.

Work on indicators can be linked to the curriculum—in PSHE or maths, for example.

This handbook focuses on the use of indicators as a tool for project evaluation. We have summarised below the key steps of the process. For more guidance than we can offer here, we suggest you contact School Works' partners at the New Economics Foundation. Their details are in the contacts section.



Choosing the indicators

During the initial project team discussions, you will have identified the main issues that are important to your project. The next step is to decide which indicators you will use to reflect these issues. Choosing the indicators you are going to use is an important process in itself. It focuses everyone's attention on the goals of the project. If the school community are involved in the selection of the indicators it will also help encourage stakeholders to feel ownership of the project and be involved in the decision-making process.

Having identified the issues, you will need to choose indicators that measure them. To work out if a measure could be used as an indicator, see if it passes the three tests of measuring, simplifying and communicating. The table below explains this further.

For example, the number of students arriving at school on time measures, by giving the number of people, simplifies behaviour at the school, and communicates how keen students are to get to school.

Is your measure a good indicator?	
1. Does it measure?	Does it have a number to say how large/small, hot/cold, good/bad something is? For example, the number of pupils who deliver their homework on time.
2. Does it simplify?	Does it make a complicated thing, such as behaviour, easier to understand? For example, the number of school awards might.
3. Does it communicate?	Does it say something to people about a situation that they don't know about first hand? For example, the ratio of staff to pupils.

2.10

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Choose a monitoring group

By creating a group within the school to design and monitor your indicators you will provide a key role for participants in each age group and encourage their ability to take practical steps to move the project forward.

Collect the indicators

The next stage is to organise your group to collect the information for each indicator and record it. This will generally involve either observing and measuring indicators or collecting responses through questionnaires. For the former, the information you need might already be collected by the school although not necessarily held in the central administration.

Keep any questionnaires simple—get people to respond to a statement rather than asking open-ended questions. This enables responses to be converted easily into quantitative form and for the questionnaire to be used by different people at a later date.

Processing the data

Once the information is collected you will need to convert it into a useable form. For each indicator add up the results to get totals for the whole school and decide how best to express them—as a percentage or as an absolute number. They can then be displayed in the most appropriate way—as tables, as graphs, as pie charts and so on.

Share the information

Letting the school know the picture given by the chosen indicators is crucial to the whole process. The table on the next page sets out what you need to think about to communicate your results most effectively.

2.10

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Communicating indicators	
Who?	Who needs to hear about your results? The project stakeholders, people outside the school, other schools?
What?	What exactly do you want to tell them? Think about how to communicate what the results mean as well just the numbers themselves.
How?	How are you going to share the information? You can use more than one format and route to reach people: for example, words, pictures, photos or performance.
Where?	Where are you going to display the results? Places could include a website, a local paper, the school assembly, a school newsletter, or school noticeboard.
When?	When is the best time to communicate the information? This will depend on when you have your results in a form you are happy with and when people are most receptive. You might use the occasion to launch a new stage of the project for example, or celebrate a successful conclusion.

2.10

The process is first carried out before the changes resulting from the School Works process are put in place. Once the changes have been made, the indicators are measured again to compare with the initial set. You might also want to repeat this at a later date to find out if the changes made have created a sustainable difference.

The Kingsdale Experience

As part of the project at Kingsdale, we have developed a series of indicators that will test the hypothesis behind School Works: that changes to the school design can have a positive impact on learning. Many of these connections will be indirect. For example, simple changes in the design of the building are expected to have a positive impact on students' sense of belonging and self-esteem and thus improve their ability to learn and their attitudes towards school.

The indicators chosen to measure the success of the project at Kingsdale were developed by a team of students and staff within the school, in keeping with School Works' participatory approach. This team have named themselves the Maverick Explorers. They are responsible for collecting information at the start of the project. This information forms a baseline, against which future improvements can be measured. The Maverick Explorers will continue to collect information about the same indicators at regular intervals in order to measure the changes within the school brought about by the project. They will also be responsible for communicating the results of their collection process to the rest of the school.

If you would like to see the indicators which were developed for Kingsdale, please contact us or look on our website, **www.school-works.org**.

2.10

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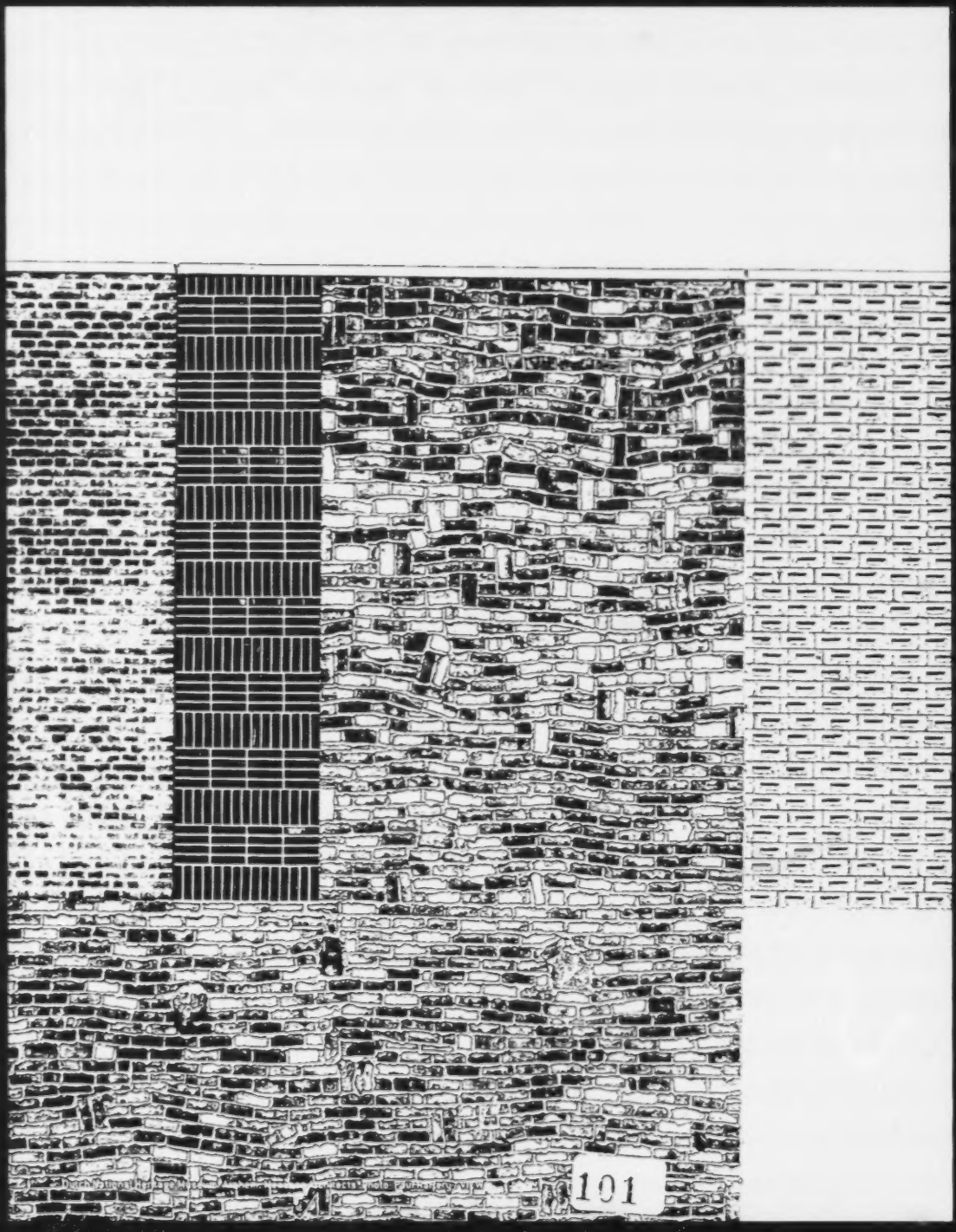
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PART THREE: ARCHITECTS AND CONSTRUCTION

3.1 SELECTING YOUR ARCHITECT

School Works has found that architects have much to offer your project, whatever the scale, in terms of aesthetics, cost effectiveness and inspiration. There are several ways of finding a suitable architectural practice and some of the sources are listed in the useful contacts section. However, a well-organised competitive selection process ensures that the best design talent is matched to the specific requirements of your project. It is also an ideal way of stimulating interest throughout the wider school community.

School Works, in collaboration with the RIBA Competitions Office, has developed a competition format for school design, giving schools step-by-step support and guidance in the selection of an architect. Choose an architect who offers imagination, the best architectural skills and who has the ability to listen and work with the school community.

Whether you choose to follow our competition format or not, there are still several points you need to bear in mind to find the architect who is right for you. There are five areas on which you need to concentrate when appointing architects:

- The basics: you will need a team with whom you can communicate, and who show an appreciation of how architects can help educationalists achieve their objectives.

- Design excellence: the practice will be expected to bring the highest professional standards in terms of design excellence at the school. Therefore, the team will need to demonstrate their design ability, although not necessarily in designing schools.

- Imagination: School Works aims to generate ideas that redefine the role of the school buildings in the school day and within the local community. Consequently, the team will need to show imagination in the way they put together the brief and choose their advisers.

- Flexibility: as the team will need to work in the school as part of the participatory process, they need to appreciate that their design brief will be based on the results of that process. They will need to provide evidence of their experience of participatory projects, in working in alternative or interdisciplinary ways, and imagination in proposing suitable collaborators. They should be able to demonstrate an ability to listen to and engage with the school community.

- Management skills: it is likely the team will have to work in the school during term-time. Therefore, they will have to demonstrate their organisational ability through their previous project work and show their business thinking in the way the submission is put together.

If you are running a small project with little funds, you may still be able to access professional design advice, albeit on a more limited basis. Business in the Community or your local Education Business Partnership may also be able to give you advice.

Putting together a jury

If you are running a competition, you will need to select a jury. About six people are needed in total, two of whom should be architects and, two educationalists. The others should be the head teacher and chair of governors. It may be necessary to pay the architect jury members, although some may be prepared to participate at a reduced rate. You will need to brief the jury on the qualities you are looking for in your architectural practice.

Finding architects

There are various organisations that can help schools find and select suitable architects to participate in competitions, juries or advise on design quality. These are listed in the useful contacts section at the back of this toolkit.

Using your Asset Management Plan for briefing

Asset Management Plans are drawn up by local education authorities as a basis for making decisions about spending on school premises. AMPs and your school Building Development Plan provide the key starting point for the School Works competition process. The plans should detail the priorities for design work in your school and can provide an initial agenda for discussion with competitors.

Producing a shortlist

By the time you reach your competition deadline you will have a list of architecture practices interested in working on your project. The next stage is to reduce these down to a list to be interviewed by the jury.

This will take one or two sessions, depending on the size of the project and the number of entries. For a large number of entries it makes sense to bring, say, some members of your project team together with one or two of the jury to carry out a preliminary sifting of entries. The full jury should then meet to produce the final shortlist.

Once you have produced your shortlist you need to invite them to visit the school and, at a later date, meet the jury for the final selection process. The example below gives you a suggested outline for what that process should involve.

3.1

Sample interview process

Up to two members of each practice's team should be invited to attend an hour-long interview. Ask them to make a 20-minute presentation, which will be followed by 40 minutes discussion with the jury. Emphasise that they should not exceed the 20 minutes allotted to the presentation and should stick to the guidelines you have given them.

Presentation guidelines

Each team should expand on the ideas they presented in their initial submission. Their presentation should emphasise the process although design ideas may be used to illustrate the consequences of what they are proposing. Ask them to use no more than four A1 boards to provide visuals to support the presentation.

The teams' presentation should include the following issues:

- Innovation: how are the team going to address the challenges of a school that reaches into its local community and ensure that their approach meets tomorrow's as well as today's needs?
- Process: how will the team set about their work within the school, deploying their resources creatively and ensuring that the process addresses the deeper questions beyond those traditionally associated with the design agenda?
- Social/Spatial issues: how will the team integrate their approach to address issues of student identity and self-esteem—and the way these issues relate to spatial constraints of such areas as classrooms and the dining hall?
- Technical/Servicing issues: what issues have the team observed that would lead them to develop the process in any particular way?
- Delivering the project: how will the team address the contractual process; work within the financial constraints of the project; phase and organise the implementation of their design within a functioning school?

The jury then focuses their questions on these areas during the discussions after the presentation. As soon as the interviews have finished, the jury should meet to decide which architect they think will best meet your criteria.

School Works Competition Format

The School Works competition format is available to all schools through the RIBA Competitions Office. Details are given at the back of the handbook.

What the RIBA Competitions Office will provide

A successful architectural competition relies on careful organisation and efficient management. If more than half of the project cost is financed through public funding and the building project has a total cost of more than 5 million euros (approximately £3.37m), the competition will have to be advertised in the *Official Journal of the European Communities* (OJEC).

The RIBA Competitions Office is able to provide a full service to facilitate the competition, including:

- Advice on appointment of jury members
- Official RIBA approval of the competition
- Drafting and placing OJEC notice
- Advertising the competition via the following sources:
  Competitions office:
  RIBA competitions@mail.riba.org
  The RIBA website: www.architecture.com
  RIBAnet
  Mailout to those applying to previous competitons
  Cube Gallery, Manchester

  Architects Journal Competitions Column
- Distribution of preliminary information to all enquirers
- Attendance at selection of applicants
- Feedback reports for all unsuccessful applicants
- Attendance at interviews
- Dealing with all general enquiries
- Final Jury Report
- OJEC result

The administration fee for this service will be £2,500 plus VAT per competition.* (This cost represents approximately a 60 per cent reduction on the RIBA's standard service costs.)

Making an appointment

Once you have chosen an architect, you will need to appoint them formally. RIBA has a range of sample contract documents suitable for this, ranging across different sized projects and under different circumstances. Please refer to the RIBA website for details on how to obtain the one that is right for your project.

3.1

* correct at time of publication.

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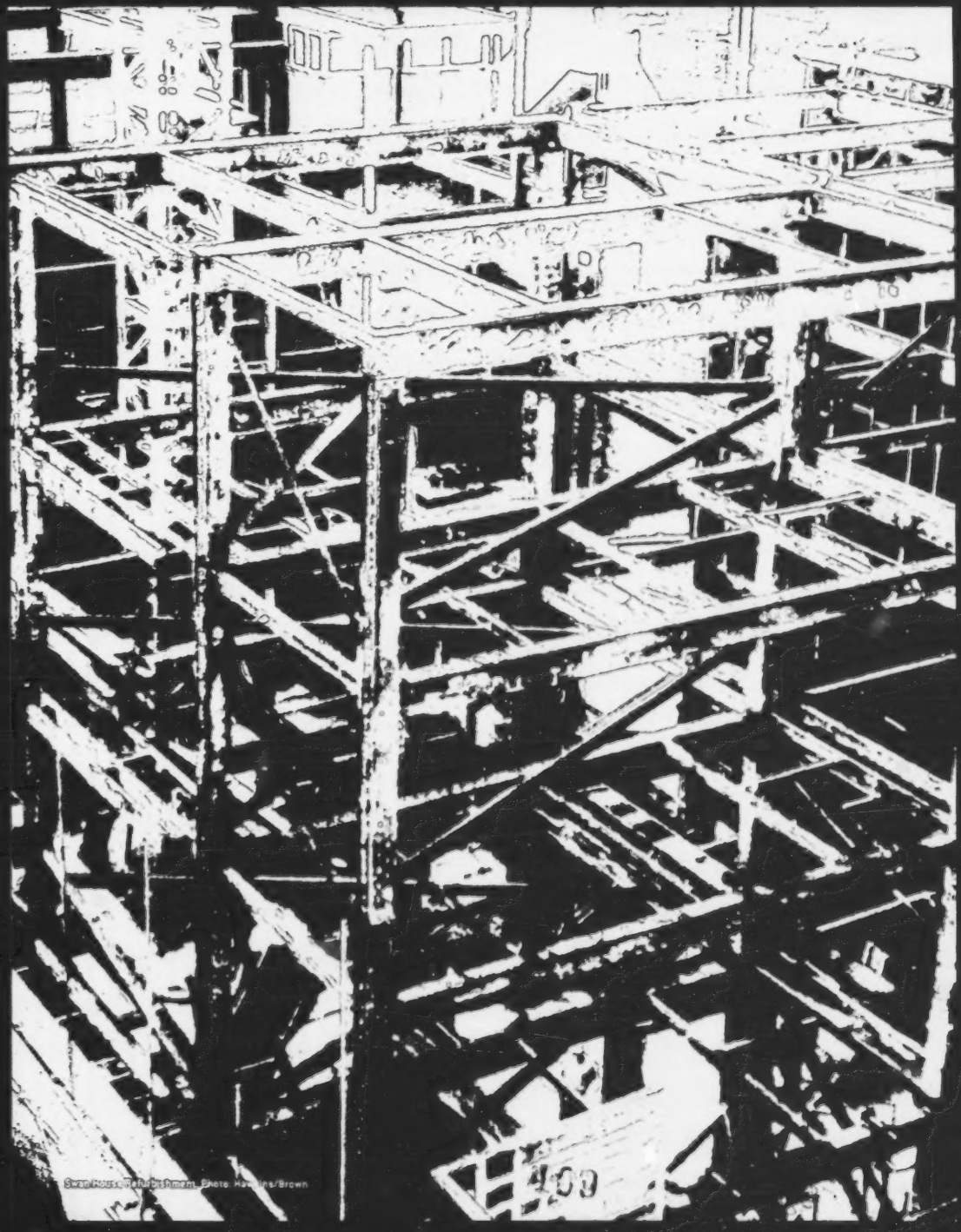


Swan House, Nathan Shmeal. Photo: Hawkins/Brown

3.2 CONSTRUCTION

Once you have created a design brief, and the designers have outline designs, the next step is detailed design, planning and turning your brief into a built reality.

Diverse needs

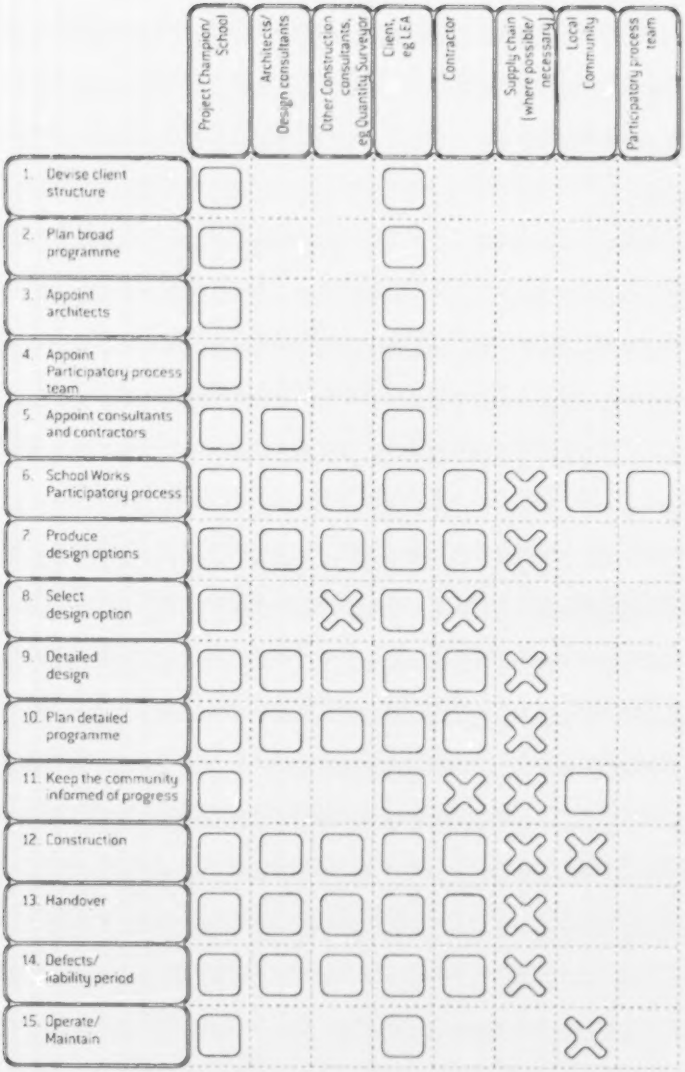
Each project will have different needs and arrangements for procurement and construction. You should discuss your particular circumstances with your LEA, Trustees or governing body. The RIBA has put together a guide to school construction projects, which is aimed at school governors, and will be able to take you through the process. This can be downloaded free from the RIBA website (details in the useful contacts section).

Briefing

It is very important that the construction team is briefed carefully at the outset. Changes made later in the construction process are far more costly in terms of time and money than changes dealt with at the planning stage. If your construction team is engaged early in the process, they will understand the needs and aims of your project, and will be able to make informed recommendations.

3.2

1.10



This chart shows broad responsibilities for an ideal project, which would include construction professionals in the participatory process from the outset. This approach, which is current best practice, opens the process up to enable a greater sharing of ideas. If your project is being procured along traditional lines, some consultants and contractors may not be appointed until after the client has selected their preferred design option.

The implementation of cultural and management changes should take place in tandem with the construction process.

3.2

key ☐ Involvement is necessary/likely
☒ Involvement would be useful

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THE CONSTRUCTION TEAM

The Client

The client is essentially the customer, the property owner or someone with delegated authority to act on behalf of the owner. The type and location of your school, as well as the size of your project, will determine who acts as the client. It is a good idea to check what the local arrangements are with your LEA, trustees or governing body. The client is responsible for commissioning consultants and will enter into contracts with builders.

The Project Manager

The Project Manager acts on behalf of the client to manage the building works. All communication between contractors and the client should flow through this person. The Project Manager is responsible for the procurement and monitoring of resources, managing, planning and implementation and ensuring that all legal requirements are met. In the case of community schools, the LEA may appoint an officer to act as Project Manager, or for a smaller project, the Head Teacher may assume this role. Again, check with your LEA, trustees or governing body for their preferred arrangements.

Consultants

Consultants provide expert advice in specific fields. The consultants required will vary from project to project, but may include architects, building services consultants, building surveyors, landscape architects, acoustic engineers, planning supervisors, quantity surveyors or structural engineers. Professional bodies [eg RIBA] will be able to advise you on fees and the appointment of consultants.

Contractors

Contractors will take the information provided by the client, project manager and consultants to carry out the works that are required. They achieve this through the management of subcontractors, co-ordinating the various trades and ensuring that the desired quality and workmanship is achieved.

3.2

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METHODS OF APPOINTING CONTRACTORS

Competitive tendering

This is the traditional method of appointing. Information is obtained from all the consultants on the needs of the project, and is sent to, say, six contractors, who send back a price for the works. In most cases, the contractor who submits the lowest price is appointed to carry out the works. This is not always the best option because the contractor with the lowest price may have left out an element of the works, and will seek ways to recover their losses which can lead to an adversarial relationship between the contractor and the consultant team.

Two-stage tender

At the first stage, basic information is issued to a number of contractors (generally 4-6), who then submit preliminary prices. A single contractor is then appointed to the second stage, where they price the various subcontract packages and produce an overall contract sum, which is agreed before the work commences. The advantage of this method is that the contractor is involved in the design process with the consultant team and can provide value engineering and 'buildability' advice. This also creates a teamwork ethos.

Partnering arrangements

This method does not require a competitive tendering process, and is considered best practice within the construction industry. Partnering arrangements may arise where a client and a contractor have worked together before and a good relationship has developed. The client and contractor may then negotiate the terms of further work. Alternatively, a client may send information to a number of contractors, asking for information on their company. They will then carry out a series of interviews during which time the client and contractor ascertain how well they will be able to work together. This method leads to a trusting relationship and mutual resolution of problems. This method has been shown to save time and money on projects.

3.2

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As a Movement for Innovation demonstration project, we have been thinking about existing methods of procuring resources and processes of construction. We have also been thinking about different ways of working in partnership with our contractors and other consultants.

We are still working out the plans for our building project, but we are keen to keep innovation running through the project. We will be considering:

- How to implement a construction project in an operating school, creating the least possible disruption.
- How to turn the construction process into a benefit for the school, using it as an opportunity for work experience placements and industrial visits, for example.
- How to integrate the construction with the curriculum—for example, reporting on progress in English, creating photographic diaries in Art, and creating signage in Design and Technology.
- We also believe that it is extremely beneficial to involve players from construction in the participatory process, and will be exploring this in future projects.

We hope to be able to disseminate our findings in the future.

USEFUL CONTACTS AND PUBLICATIONS

School Works
The Mezzanine
Elizabeth House
39 York Road
London SE1 7NQ
T: 020 7401 5333
F: 020 7401 5331
W: www.school-works.org
E: mail@school-works.org
We are running a series of seminars looking at the links between school architecture and education. We are producing a pamphlet exploring the policy implications of our work and are working with schools to develop future partnerships.

Advisory Centre for Education
1B Aberdeen Studios
22 Highbury Grove
London
N5 2DQ
T: 020 7354 8321
F: 020 7354 9069
W: www.ace-ed.org.uk
E: ace-ed@easynet.co.uk
A national advice charity offering support to parents, governors and professionals on a wide range of educational issues.

The Architecture Centre Network
W: www.architecentres.net
The Architecture Centre Network is comprised of 12 regionally-based architecture centres that can provide specific local advice.

The Architecture Foundation
60 Bastwick Street
London EC1V 3TN
T: 020 7253 3334
F: 020 253 3335
W: www.architecturefoundation.org
E: mail@architecturefoundation.org.uk
The Architecture Foundation aims to promote the importance of high quality contemporary architecture and urban design to as wide an audience as possible. It has published the New Architects Directory, which is a guide to Britain's best young architectural practices, who have been carefully selected by independent assessment.

The Building Experiences Trust
c/o Orchard Leigh
Rodborough Hill
Stroud, Gloucestershire
GL5 3SS

Centre for Accessible Environments
Nutmeg House
60 Gainsford Street
London SE1 2NY
T: 020 7357 8182
F: 020 7357 8183
W: www.cae.org.uk
E: info@cae.org.uk
Gives advice and information on making buildings and places accessible to all users and on enhancing quality in design. The Centre provides access consultancy and produces publications, including a schools projects pack. The Centre also keeps details of architects who are concerned with accessibility.

Centre for Alternative Technology
T: 01654 702400
F: 01654 702782
W: www.cat.org.uk
E: info@cat.org.uk
Offers consultancy, advice and information on a range of environmental issues and suggested integrated solutions to environmental problems. They produce a wide range of educational publications, offer outreach work and host school visits.

The Children's Society
Edward Rudolf House
Margery Street
London
WC1X 0JL
T: 020 7841 4400 (Switchboard)
T: 020 7841 4436 (Enquiry Line)
W: www.the-childrens-society.org.uk

The Commission for Architecture and the Built Environment (CABE)
16th Floor
The Tower Building
11 York Road
London
SE1 7NX
T: 020 7960 2400
F: 020 7960 2444
W: www.cabe.org.uk
E: enquiries@cabe.org.uk

Construction Industry Council
The Building Centre
26 Store Street
London WC2E 7BT
T: 020 7637 8692
F: 020 7580 6140
W: www.cic.org.uk
E: cic@cic.org.uk

Construction Industry Training Board
Bircham Newton
King's Lynn
Norfolk PE31 6RH
T: 01485 577577
F: 01485 577762
W: www.citb.co.uk
The CITB website contains information about careers, qualifications and training in the construction industry.

Demos
The Mezzanine
Elizabeth House
39 York Road
London SE1 7NQ
T: 020 7401 5330
F: 020 7401 5331
W: www.demos.co.uk
E: mail@demos.co.uk
Demos is an independent think-tank. It is committed to finding radical solutions to long-term problems. Topics include the future of teaching and learning, and the relationship between schools and their environment. For a list of Demos publications, see the website, or call for a catalogue.

Department for Education and Skills
T: 020 7925 5555 (Enquiry Line)
T: 0845 602 2260 (Publications Centre)
W: www.dfee.gov.uk
The DfES produces a series of publications which give useful advice for schools considering redesigning their spaces.

Education Business Partnerships
T: 01753 502370 (National Network)
E: national.ebp@compuserve.com

Free Form Arts Trust
57 Dalston Lane
Hackney
London E8 2NG
T: 020 7249 3394
F: 020 7249 8499
W: www.freeform.org.uk
E: contact@freeform.org.uk
Free Form is a national charity which employs architects, artists and designers to work in the public realm. They work with schools, local authorities and private companies, and can help you to access artists to work on your participatory process.

International Institute for Environment and Development (IIED)
3 Endsleigh Street
London WC1H 0DD
T: 020 7388 2117
F: 020 7388 2826
W: www.iied.org
E: mailbox@iied.org
IIED is an independent, non-profit organisation which promotes sustainable patterns of world development through collaborative research, policy studies, consensus building and public information. We have referred in this handbook to Participatory Learning and Action—a Trainer's Guide, which is available from the IIED.

Learning Through Landscapes
3rd Floor, Southside Offices
The Law Courts
Winchester
SO23 9DL
T: 01962 846 258
F: 01962 869 099
W: www.ltl.org.uk
E: schoolgrounds-uk@ltl.org.uk
LTL's mission is to advance the right of all children and young people to enjoy and benefit from their school grounds. This is achieved by undertaking research, giving advice, encouraging action and supporting all those who care about improving educational environments.

Movement for Innovation
Building 9
BRE, Garston, Watford
WD2 7JR
T 01923 664820
F 01923 664822
W www.m4i.org.uk
E support@m4i.org.uk

The Movement for Innovation (M4I) aims to lead radical improvement in construction in value for money, profitability, reliability and respect for people, through demonstration and dissemination of best practice and innovation.

New Economics Foundation
Cinnamon House
6-8 Cole Street
London SE1 4YH
T: 020 7089 2800
F: 020 7407 6473
W: www.neweconomics.org
E: info@neweconomics.org
participation@neweconomics.org
Runs a community participation network for the UK and can put you in touch with facilitators.

Royal Institute of British Architects—Clients Advisory Service
66 Portland Place
London
W1N 4AD
T: 020 7307 3700
W: www.architecture.com
E: caf@inst.riba.org
RIBA is the professional institute that represents chartered architects. The RIBA Schools Client Forum has produced a 40-page handy guide for school governors which establishes the context in which capital and recurrent funding may be used, and describes the processes you might go through to carry out a building project. The document, A Guide for School Governors, Developing School Buildings, is available from the Client Forum Co-ordinator, for £5, or can be downloaded free from the website.

The CAS can also provide assistance in the selection of architects, by providing free lists of suitable practices. Alternatively, the RIBA Architects Database is accessible online, and allows you to search for practices that have previous experience of school design.

Royal Institute of British Architects—Competition Office
Linda Roberts
RIBA Competitions Office
6 Melbourne Street
Leeds LS2 7PS
T: 0113 234 1335
F: 0113 246 0744
E: RIBA.Competitions@mail.riba.org
The RIBA Competitions Office can supply you with the School Works architects competition format.

SENJIT
T: 020 7612 6305
F: 020 7612 6994
W: www.ioe.ac.uk/teepnnp/SENJIT_Home.html
SENJIT was established to address the Special Educational Needs staff development and training concerns that face educators at present. SENJIT's Literature Review is available on the SENJIT website and copies can also be ordered from SENJIT.

Snug and Outdoor
127 Rathcoole Gardens
London
N8 9PH
T: 020 8340 9989
F: 020 8374 2176
E: snugandoutdoor@aol.com
Snug and Outdoor Department, 'purveyors of imagination services', work with schools, creating high quality environmental art projects for the playground and school buildings.

FUNDING WEBSITES AND PUBLICATIONS

Business in the Community
www.bitc.org.uk

Charities Aid Foundation
www.ccinet.org
Links to company websites for information on community involvement.

New Opportunities Fund
www.nof.org.uk

www.acf.org.uk/foundations
Information and gateway to websites on many UK trusts and foundations.

www.fundsnetservices.com
List of funding sources on the internet.

www.fundraising.co.uk
Resource of charity and non-profit fundraisers.

The Directory of Social Change
Publications
24-32 Stephenson Way
London
NW1 2DP
T: 020 7209 5151
F: 020 7209 5049
W: www.dsc.org.uk
DSC provides practical, challenging and affordable information and training to meet the current, emerging and future needs of the community and voluntary sector. They have produced a number of useful guides to fundraising, including:

The Schools Funding Guide
This new guide lists over 200 potential sources of funding for primary and secondary schools in the maintained and independent sectors. Whether you are looking to raise a modest sum, or planning a major appeal, this book will help you devise and carry out a fundraising strategy that works.

- Written for teachers and headteachers, governors and parents.
- Covers charitable trusts, companies, the National Lottery, central and regional government, and the European Union.
- Introduction on how to plan and manage a fundraising programme.
- Appendix with a basic guide to charity law as it affects schools and PTAs.

ISBN 1 900360 57 8 £16.95

A Guide to the Major Trusts
ISBN 1 900360 80 2 £19.95

The Guide to UK Company Giving, 2000
ISBN 1 900360 68 3 £25.00

CITB CONSTRUCTION INDUSTRY TRAINING BOARD EDUCATION UNITS

CITB Education Unit
Scotland
4 Edison Street
Glasgow
G52 4XN
Scottish Manager
Douglas Fergus
T: 0141 810 3044

CITB Education Unit
North East & Cumbria
2nd Floor Tower House
St Catherine's Court
Sunderland Enterprise Park
Sunderland, SR5 3XJ
Education Team Manager
Gillian Bulman
T: 0191 516 3900
M: 07768 297015

CITB Education Unit
North West
10 Waterside Court
St Helens Technology Campus
Pocket Nook Street
St Helens, Merseyside, WA9 1UA
Education Team Manager
Graham Hulbert
T: 01744 616004
M: 07770 418269

CITB Education Unit
Yorkshire & the Humber
Milton House
Queen Street
Morley
Leeds, LS27 9EL
Education Team Manager
Howard Pearson
T: 01132 521966
M: 07770 565088

CITB Education Unit
East
1a Peel Street
Luton
Beds
LU1 2QR
Education Team Manager
Anne Rogerson
T: 01582 727462
M: 07876 577566

CITB Education Unit
Midlands
Belton Road Industrial Estate
20 Prince William Road
Loughborough
Leics, LE11 5TB
Education Team Manager
Sandra Bell
T: 01509 610266
M: 07770 860064

CITB Education Unit
Wales
Units 4 & 5 Bridgend Business Centre
David Street
Bridgend Industrial Estate
Bridgend
Mid Glamorgan, CF31 3SH
Education Team Manager
Gareth Williams
T: 01656 655226
M: 07785 278049

CITB Education Unit
Greater London
Walker House
London Road
Riverhead
Sevenoaks, Kent, TN13 2DN
Education Team Manager
Sue Goodwin
T: 01732 467300
M: 07770 420170

CITB Education Unit
Southern Counties
Eastleigh House
Upper Market Street
Eastleigh
Hants, SO5 9FD
Education Team Manager
Steve Bull
T: 02380 620505
M: 07785 532793

CITB Education Unit
South West
7 Kew Court
Pynes Hill
Rydon Lane
Exeter, EX2 5AZ
Education Team Manager
Gina Martin
T: 01392 444900
M: 07767 341714

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The Architecture Foundation and Demos

The students and staff at Kingsdale School, George Green School, Waverley School, Edgware School, Highgate Woods School and Mulberry School.

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FREQUENTLY ASKED QUESTIONS

Q Won't participation raise too many expectations?
A Participation will encourage people to voice what it is they want – but these are already existing expectations. Rather than raising unrealistic expectations, a participatory process will build an understanding of what is possible, help to prioritise and build consensus.

Q Will participation be expensive?
A Participation need not be expensive. Effective exercises can be run with resources in your school. Running a participatory process may incur more costs upfront but will make savings in the longer term.

Q Do we have to include everyone in the school?
A Not necessarily. Your stakeholders will be those on whom the project impacts.

Q How do we make sure everyone is happy with the result of the project?
A It is unlikely that all the issues raised during the participatory process will be addressed to everyone's satisfaction. The participatory process enables the problems to be discussed and people given an idea of what solutions will be feasible. The third step of the School Works process gives an opportunity to build consensus on those solutions. Issues raised that fall outside the remit of the project may be returned to in later work.

Q Do we need to spend time building a team if they are all from the school itself?
A Even if people work for the same organisation, they will not necessarily appreciate the range of skills and knowledge that they bring to a particular project. Taking time to bring your team together will make the process run more smoothly and enthuse the team members themselves.

Q Do we have to use all three steps of the participatory process?
A School Works has found it helpful to structure the process around these three stages. This does not mean that you have to run them separately over a long period. It is a way of ensuring that you structure your process in a logical and effective way.

Q Won't the head teacher just make the decisions regardless of what anyone else thinks?
A By committing to the participatory process, the head teacher shows her or his willingness to listen to different stakeholders' views and take account of them.

Q Won't the process take a long time?
A Planning the process thoroughly at the start will make sure it doesn't run on indefinitely. Time spent planning and resolving issues during the participatory process will pay off in the quality of the design brief. Investment up front will increase cost effectiveness and potentially decrease costs later on.

Q Isn't this all too complicated for a simple project?
A The School Works process has been developed to be adapted to the scale of any school design project, from one day to a term-length process. Just decide on the issues you want to cover and follow the three steps to adapt it to your needs.

Q Won't we have too many issues to deal with if everyone gives their views?
A Canvassing a range of opinions will both make sure you are focusing your energies in the right direction and give you a sound base from which to look for solutions. Each issue aired may not fall within the remit of the project but will be highlighted as an area that could be looked at by a team at a later date. By talking through these issues with people you are acknowledging their views as valid; it will help them feel that they have a stake in the project and its success.

Q Do we really need an architect?
A School Works has found that professional design input will benefit your work in terms of aesthetics, cost effectiveness and inspiration—whatever the size of your project.

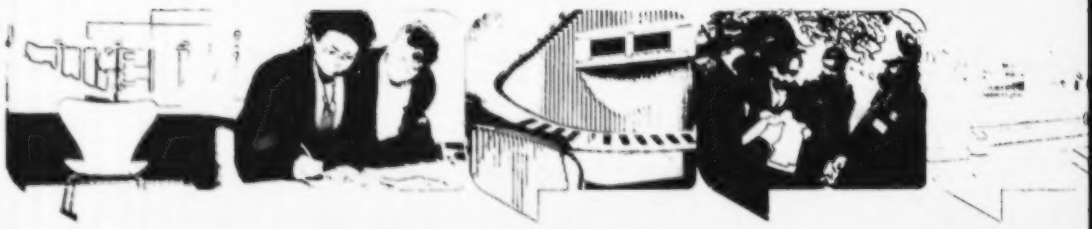
Q Do we have to run a competition to appoint an architect?
A Not necessarily. But a competition will give you the best chance of finding the right architect and allow you to compare and contrast different practices' approaches. Following the School Works/RIBA competition format makes the process straightforward.

Q How many indicators do we need?
A The number of indicators will depend on the scope of your project. The more areas in which you wish to measure the response to the project, the more indicators.

Q How often do we have to measure the indicators?
A At least once before the changes are made and once after they are completed. You can repeat the process as many times as you wish after that to check that positive changes have been sustained.

Q Are some activities better than others?
A A good method is fun, engaging, suitable for the age group and educational level and thought provoking. Methods for pupils are also educational tools in themselves. They aim to take pupils beyond their initial response to think about their school environment and how they feel about it. Remember—the discussion will always be at least as important as the actual product.

Q Surely people will disagree about the solutions?
A At Kingsdale there was broad consensus amongst pupils, parents and the community as to which design ideas were the priority. The team felt that this consensus resulted from the depth and quality of discussion during the participatory process. There was just one area where pupils diverted from the staff: pupils wanted a swimming pool. After looking at this issue in greater depth and discussing why a pool was wanted and what it represented to the pupils, other affordable options were found.



School Works

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